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LITERATURE.

Memoirs of Prince Metternich, 1773-1815.

Edited by his son, Prince Richard Metternich. Translated by Mrs. Alexander Napier. Vols. I. and II. (R. Bentley & Son.)

[First Notice.]

THE first instalment of the Memoirs of the famous Austrian Chancellor of State has just appeared, edited by his son Prince Richard Metternich, the present head of the family. It is by far the most important contribution that has been hitherto made by any contemporary hand to the history of the most eventful period of the nineteenth century, and its appearance is in two senses opportune. On the one hand, the State system of Western Europe has undergone such a complete dislocation since the death of the Chancellor that, if the publication of his Memoirs had been much longer deferred, portions of them which are concerned with Western Europe might have come to be regarded only as historical curiosities. On the other hand, there are portions of them which regard Eastern Europe and reflect a strong light on the existing difficulties of the Eastern Question, and they well deserve perusal by statesmen of the present day, who may be called upon to undertake to solve those difficulties. The interval of twenty years, however, which has elapsed since the death of the Chancellor is perhaps, after all, not too long a period to have been allowed for the disappearance from the world's stage of several subordinate actors, whose susceptibility might have been hurt by the revelation of facts heretofore shrouded behind the veil of the Austrian State archives. Further, there appears to have been a tradition in the Metternich family that in the opinion of the late Prince himself such a delay was necessary, "in order that the papers which he left behind him should become ripe for the use of the literary world." It may seem strange, at first sight, that so prudent a statesman should have left no testamentary directions as to the publication of his papers. He was, however, singularly free from personal vanity, and he shrank from giving to the public, even after his death, any systematic account of the process by which the great results, in which he played so distinguished a part, were brought about. "The men who create history," such are his own words, "have not time to write it; I at least have had none;" and after his retirement into private life he recoiled from the task, as he was at a distance from the State archives, to which access was necessary for such a purpose. Fortunately, however, he had arranged in 1844 a series of documents which he deposited

in the archives of his family at Plass, in Bohemia, as a collection to be used according to time and circumstances for the history of his life, and for the defence, if they should be needed, of historical truth. The task, therefore, of his son has been "to collect the papers left by the Chancellor, to classify them, as he states, according to the nature of the subject, following the chronological order, and to supplement them occasionally by reference to the State archives." The Memoirs accordingly may seem to some literary critics to be wanting in artistic treatment of such an important period of the world's history; but the editor has preferred that "the reader should hear, not another person speaking of Metternich, but Metternich himself," and that "his own words should enable men to realise the power and charm of his character, as he once again passes before them."

Prince Richard, we think, has acted judiciously in dividing his father's Memoirs into three sections, and such, we believe, was the design of the late Prince himself, as he stated to a friend on a visit to him at Johannisberg in 1858 that he had at that time a settled plan of dividing his papers into three portions, to be published at separate intervals after his death. He seems, however, either to have delayed too long the giving of any certain directions in writing on the subject, or, amid the political complications of the moment at which he died (June 11, 1859), he thought it wiser to leave to the discretion of his son the selection of the proper time and manner of their publication. Prince Richard has accordingly been led to adopt an arrangement in conformity with the natural division of the life and labours of the Chancellor; and the first instalment of the Memoirs, which has just appeared in two volumes, embraces a period of forty-two years, commencing with the birth of the Chancellor in 1773, and ending with the Peace of 1815, towards the accomplishment of which he contributed in so eminent a degree.

The contents of the two volumes may be briefly stated. They commence with the autobiography of the Chancellor, which is followed by a gallery of celebrated contemporaries, among which the portraits of Napoleon and of Alexander, the Emperor of Russia, are the most remarkable. These, in their turn, are succeeded by a collection of documents from the first period of Metternich's life, mostly from Metternich's own hand, including his despatches from Paris to Count Stadion and to the Emperor Francis, which are most valuable as contemporary records of the circumstances to which they relate. The autobiography itself is, in fact, another name for the MS. bequeathed by the Prince to his family under the title of "Materials for the history of my life." The period of his childhood is passed over quickly by him, but it may be interesting to the reader to be furnished with a clue to certain antecedents of the family, of which the Prince has taken no notice, except indirectly, when he states that Napoleon, as a special sign of his favour to Austria in 1810, proposed to Prince Schwarzenberg, then Austrian ambassador at Paris, and to himself (then Count Clement Metternich on a special mission to Paris consequent on the marriage of

the Empress Marie-Louise), to abolish the mediatisation of their families, and to enrol them as sovereign members of the confederation of the Rhine; "which proposal on the part of Napoleon," the Prince observes, "we both, in consideration of our special position, declined in the most polite manner (vol. i., p. 129). We are not aware whether this fact has been previously made public, but it has been for a long time well known that Napoleon and Metternich were never personal enemies, although Metternich was Napoleon's determined adversary, and the main object of Metternich's special mission to Paris in 1810 was to discover the true motive of Napoleon in marrying the daughter of the Emperor of Austria, and to master, if possible, Napoleon's game. Wellington was at that time stubbornly contesting with the marshals of Napoleon their occupation of Spain. The illusions of Tilsit were fast passing away from the minds both of Napoleon and the Emperor Alexander, and Metternich soon discovered that the great object of Napoleon's policy was to secure the neutrality of Austria in contemplation of a coming struggle with Russia. Metternich's farewell audience with Napoleon, the notes of which are printed as they were drawn up at the time (vol. ii., p. 166), forms the conclusion of his special mission.

The Chancellor himself was born at Coblenz in 1773, where the "Stamm-Haus" of the Metternich family still exists, being one of the first buildings on the left hand after passing through the archway which leads into Coblenz from the old bridge over the Moselle. The family of Metternich-Winneburg has given many archbishops to Mayence and to Trèves. Its lay head was a baron of the empire in 1616, and a count of the empire in 1679; and it was in his character of representative of the Catholic counts of the imperial circle of Westphalia that the young Count Clement Metternich made his first appearance in public at Frankfurt in 1790, at the early age of seventeen, as master of the ceremonies at the coronation of the Emperor Leopold II. The family estates were for the most part on the left bank of the Rhine, and these were confiscated when the armies of the French Republic occupied the electorate of Trèves in 1794. Upon the conclusion of the Peace of Lunéville (1801) the left bank of the Rhine was definitively ceded by the empire to France, and the Peace of Presburg (1803) saw the family of the Metternichs mediatised at the same time with the princely family of Schwarzenberg. Thus it happened that Napoleon had an opportunity in 1810 of showing his goodwill towards Austria by offering to abolish the mediatisation of both families, and to enrol them among the sovereign members of the confederation of the Rhine.

One of the most interesting circumstances connected with the youthful training of the future statesman was his attendance on the lectures on public law in the University of Mayence. He had previously commenced his academic studies at Strassburg, where, by a curious coincidence, he had lessons in fencing from the same *maître d'armes* who had taught the youthful Napoleon Bonaparte. The latter, having concluded his studies in the

artillery regiment quartered at Strassburg, had just left that city when young Count Metternich arrived there. In passing through Strassburg in 1808, Metternich received a visit from his old fencing-master, "who expressed a hope that his two pupils would not take it into their heads to come to blows with each other." He had no occasion for any fear on that head, for the studies of young Metternich at Frankfurt had inspired him with a deep respect for public law (*Staats-Recht*), the knowledge of which fact is a key to explain the almost religious reverence of the Chancellor for "legality," and his adoption of the motto which he chose as the symbol of his conviction—"Strength lies in Right" (*Kraft im Recht*). "Save this," he says, "all is transitory."

We have not space on the present occasion to do more than touch upon the more important topics handled by the Prince in his autobiography. His father had been appointed minister plenipotentiary to the States General at Brussels by the Emperor Leopold II. This circumstance at once introduced young Metternich to a numerous and distinguished diplomatic corps then resident at Brussels. He was present afterwards at the coronation of the Emperor Francis at Frankfurt in 1792, and there performed the same duties as at the previous coronation of Leopold II., opening the ball at Prince Esterhazy's palace with the young Princess Louise of Mecklenburg, who afterwards as Queen of Prussia was distinguished for her beauty and noble qualities. He thus became personally known to the Emperor Francis, and shortly afterwards, when the Prussian army had encamped at the village of Metternich, near Coblenz, he came to know the Crown Prince of Prussia, who, after the death of Frederick William II., ascended the Prussian throne. Shortly afterwards came the French Reign of Terror, and Metternich paid a visit to London, where he made the acquaintance of the Prince of Wales, afterwards George IV., in 1794, whom he describes as "one of the handsomest men he ever saw, and to an agreeable exterior he added the most charming manners!" He then returned to Vienna, where he married, in 1796, the Princess Marie-Eléonore, the grand-daughter of the illustrious Chancellor of State, Prince Kaunitz, and occupied himself with scientific studies, passing his mornings in a learned circle of Viennese professors, and his evenings in the *salon* of the Princess Karl Lichtenstein, who gathered around her all that Vienna possessed of the remains of the society of the "five Princesses" of the Lichtenstein House, who for many years were the intimate friends of the Emperor Joseph II. From time to time he visited Baron Thugut, who, in his capacity of Minister of Foreign Affairs, conducted the business of the Imperial Chancellerie; and he occasionally waited upon the Emperor Francis, who one day said to him, "You live as I should be very happy to live if I were in your place. Hold yourself ready for my orders; that is all that I expect from you for the present." Such is the account which the Chancellor gives of his "apprenticeship;" and the *tableau* is of great

interest, as it serves to show how his youth was spent in a manner which was a suitable preparation for a great career.

The Prince's official life, or what he terms his political life, commenced with his embassy to Dresden in 1801, which he describes as being interesting to him as "a post of observation of the Northern Courts." He thence passed on to the embassy of Berlin, where he made the personal acquaintance of Count Haugwitz, then Prussian Minister of Foreign Affairs; of Baron, afterwards Prince, Hardenberg; and of Freiherr von Stein, Minister of Finance (1803-1805). This was a transition period in Prussia, and for Europe it was neither peace nor war. Napoleon was forming the camp at Boulogne, under the pretext of preparing an expedition against England. "Some better instructed observers," writes the Prince, "saw in this camp a French army held in readiness to cross the Rhine, and such was my opinion" (vol. i., p. 48). The Prince adds a note on this passage which details a conversation with Napoleon in 1810, when Napoleon acknowledged to him that his opinion was correct. "You were very right," replied the Emperor, smiling. "Never would I have been such a fool as to make a descent upon England, unless, indeed, a revolution had taken place in that country. The army assembled at Boulogne was always an army against Austria. I could not place it anywhere else without giving offence, and, being obliged to form it somewhere, I did so at Boulogne, where I could, while collecting it, disquiet England. The very day of an insurrection in England, I should have sent over a detachment of my army to support the insurrection. I should not the less have fallen on you, for my forces were écheloned for that purpose. Thus you saw in 1805 how near Boulogne was to Vienna."

As war approached in 1805, the Courts of Vienna and St. Petersburg drew closer to each other, and it was Metternich's difficult task on behalf of Austria to persuade the King of Prussia to abandon his neutral attitude, and to join the alliance. The Emperor of Russia, on the other hand, had decided to force the hand of the King of Prussia, when news arrived that Napoleon had violated the Prussian territory at Anspach, in order to outflank the Austrian army concentrated at Ulm. Without loss of time the Prussian army marched towards the Upper Danube; but the capitulation of General Mack at Ulm left the road to Vienna open to Napoleon, and Prussia hesitated to declare war. The impetuosity of the Emperor Alexander, in disregard of the arguments of the Emperor Francis, precipitated the catastrophe of Austerlitz, and its result was fatal for a time to the foundations of the independence of the three principal Powers of the Continent. A despatch from Metternich to Count Stadion of a later period (vol. ii., p. 115) discloses the fact that Count Haugwitz, the Prussian Minister of Foreign Affairs, betrayed on this occasion to M. de Laforest, the French ambassador at Berlin, the secret of the Convention between the three Powers signed at Dresden on November 3, 1805. The King of Prussia had imputed that act of treachery to Count Stadion, the Austrian Minister of Foreign Affairs; but

M. de Laforest's subsequent declaration to Metternich, when Austrian ambassador at Paris, makes it clear that it was part of the double game which Count Haugwitz played with such disastrous consequences to Prussia, and by which he threw himself into the arms of the only Power which Prussia had really good cause to fear.

The consequence of the battle of Austerlitz was the resignation of Count Colloredo and Count Cobenzl, the Ministers of the Emperor Francis, whereupon Count Stadion was appointed Minister of Foreign Affairs, Count Metternich being sent as Austrian ambassador to Paris at the special request of Napoleon; and here we must conclude the present article with the observation that what is to follow concerns what the Chancellor considered to be the most important period of his life, and the most formidable crisis in the world's history.

TRAVERS TWISS.

Our Visit to Hindostan, Kashmir, and Ladak.

By Mrs. J. C. Murray Aynsley. (W. H. Allen & Co.)

THERE have been plenty of books about India of late, and still the cry is, "They come, they come." It is to be hoped that some of those which we see advertised have more *raison d'être* in them than Mrs. Aynsley's. In her preface she gives the following account of the origin of her volume:—

"A friend in England seemed pleased with some letters I wrote to him giving descriptions of places which we had visited, and thus arose the idea of a continuous series of papers which I thought might possibly interest other friends at home at some future period. The idea of publication was an afterthought."

If this sort of thing is to go on the British Museum must add a new wing to its overcrowded building. Anyone may find a friend in England ready to "seem pleased" with private letters describing our journeys, but should publication follow? We do not remember having ever before heard of so large a volume having been produced on so small and dubious encouragement. It is, no doubt, interesting to have on record that one travelled so many miles on such a day over a bad road, and it may perhaps be interesting to the complaisant friend alluded to above; but such narratives are confined by the judicious to volumes printed only for private use.

Mrs. Aynsley has added to her narrative a good deal of historical information, gathered from Grant Duff's *History of the Mahrattas*, Ferishta's *History of Hindostan*, and other books; but she certainly does not enliven her pages thereby; and it may well be questioned whether anything is obtained by this reproduction of old information in a rather pointless and heavy way. Sivaji is not exactly a new character, who requires to be introduced for the first time to the reading public; and India in general is a well-hackneyed subject. This new influx of writers on India will soon make the subject a veritable nuisance—as it has been made before now. The mistake they make is that of supposing that its novelty to themselves justifies them in publishing books about it. No subject can be too hackneyed for writing upon; but it

should not be written upon in a hackneyed manner. A Dickens or a Thackeray, in a stroll from Temple Bar to Ludgate-hill, might find something to tell us which would both instruct and delight; but he would hardly do so by copying from his note-book an account of the steps he took, and the shop-fronts he saw.

Mrs. Aynsley has the merit of accuracy, and seems to have had certain special advantages for correcting her information. Of course another book by her is sure to follow. Indeed, in the last paragraph of her present volume we are promised it, in the shape of an account of her visit to Southern India. This is the inevitable successor which requires no encouragement, and which no discouragement will prevent from appearing. Might we ask her on this second occasion to be a little more sparing in her historical details and a little more lively in her narrative? She might have given us a really interesting account of the little-known and picturesque Kulu Valley, with its exceptionally good-looking women, and she had full opportunity of making acquaintance with it; but nothing of the kind is vouchsafed to us. The most interesting parts of the present volume are those relating to the proclamation at Delhi of her Majesty the Queen as Empress of India, and to the causes of the late famine in Kashmir. On that last subject she brings the most serious charges against the Maharaja of Kashmir and his officials, and her general accuracy gives a special importance to those charges; but it would have been well if something like proof had been adduced in support of them. ANDREW WILSON.

A NEW LIFE OF CHRIST.

Jesus of Nazareth: embracing a Sketch of Jewish History to the Time of His Birth.
By Edward Clodd, author of "The Childhood of the World," &c. (C. Kegan Paul & Co.)

In two previous works, *The Childhood of the World* and *The Childhood of Religions*, Mr. Clodd has given a popular exposition of the results obtained by modern reconsideration of primitive monuments and traditions. In the present book he treats in a similar manner the conclusions most generally accepted by critical students of Christian origins. Certainly the want has been very extensively felt, in England and elsewhere, of a Life of Christ which, while frankly accepting, without wearisome argument, the naturalistic point of view, should also show a hearty recognition of the spiritual charm and moral import of the subject. To what extent Mr. Clodd's work has succeeded in meeting this want it would be premature to venture an opinion. For this is a question on which the popular voice is supreme, and, of course, it has not yet had time to speak. But so much, at any rate, an individual critic may say—that the book is an honest and intelligent attempt to meet a recognised need; that it exhibits a scholarly appreciation of the present position of Biblical criticism, together with a devout sense of the value of Christian inspirations to the higher life of man; and that it sets forth the compressed results of much reading in an attractive

style, not, perhaps, a model of elegance or accuracy, but always simple, lucid, and strong.

The point of view assumed is that Jesus was no exception to the law "that every man is a son, not only of his own time, but of all time that has gone before him." Ecclesiastical reviewers will perhaps complain of this as a *petitio principii*. They will say that the question whether Christ was spiritually as well as physically of entirely human genealogy is precisely the point in dispute between the devotees of supernatural revelation on the one hand, and of natural religion on the other—at least, in the Western world. But the obvious rejoinder is that there is a large and increasing number of people who have decided that question in the affirmative, and that they have been too much neglected even by the religious teachers of their own side. They do not want volumes of argument to prove what it is impossible for them to doubt. Miracle, in the theological sense, having vanished from their universe, the problem that remains for them is where to put Christ and Christianity in the order of the world. Now, Mr. Clodd's work is written to help them in solving this problem. It is a little book to have so great an aim. But, after all, the main thing is to indicate the attitude of mind and heart in which the subject should be contemplated. There are pictures which, seen from any point but one, are mere chaotic blotches of paint. But, viewed from one particular spot, they reveal the vision seen by the artist's inner eye—a glory of sun, and cloud, and air. A beholder who has got the right position for seeing has only to say to his bewildered friend, "Come and stand by me," and he will achieve more than by an hour's argument. This is very much what our author does in contemplation of the life of Jesus.

Such a design necessarily involved a preliminary sketch of Jewish history, because the writer would have his readers see in Jesus the natural culmination of that history. At first sight it may appear that this introductory sketch has been drawn out to a disproportionate length, inasmuch as it takes up just half the book. But this impression is owing in a great measure to our opening the work with the expectation of a biography, whereas Mr. Clodd, regarding a biography in any proper sense of the term as impossible, gives us rather a study of spiritual history. He traces the religious ideas and aspirations of the Jews from their earliest germs in the myths of a Bedouin tribe to the sublime and inspiring contemplations of the later Isaiah. He generally does full justice to the foreign influences that moulded the beliefs and customs of the Israelites. But some exception may be taken to his treatment of the main difficulty of Hebrew spiritual history, the origin, significance, and prevalence of the sacred name "Jehovah." No fault can be found with the author's judgment in abstaining from laborious and, to the readers of such a book, unintelligible controversy on the subject. But to describe one of the sublimest names ever devised to express universal deity as "the name of a Semitic sun-god, in the worship of whom we cannot join in spirit and in truth," is, to say the least, somewhat out of harmony with the general tone of a

work everywhere characterised by spiritual susceptibility. Indeed, the words just quoted are practically corrected in Note B. at the end of the volume, where, while rightly denying that "a semi-barbarous people, like the Israelites, evolved . . . the philosophical ideas of 'being' ultimately connected with Jehovah," Mr. Clodd points to the true solution when he adds—

"the impulse in this direction seems to me to have come from Egypt through Moses, who, consciously or not, could scarcely remain unaffected by contact with a religion under whose symbols the conception of a Highest appears traceable."

But if Moses conferred on a tribal god a name that ensured an expansion into universal deity, it would seem that the spiritual conception of Moses, and not the "Semitic sun-god" lost in its greatness, should be for us associated with the word Jehovah.

The bearings of the naturalistic view of Hebrew history on the true value and right use of the Bible are well given in an important passage (pp. 111–116) too long for quotation entire. The spirit of it, however, will be gathered from the following excerpts:—

"People are apt to forget that for the understanding of the books of the Old Testament, and indeed of the New Testament as well, no slight knowledge of ancient history, of Eastern customs, and modes of speech is needful; and the difficulty is increased by the changes which they have undergone in translation out of languages whose nice shades of expression cannot well be reproduced. . . . 'And what might have been made clear with small effort on the reader's part is too often so ill-arranged and maltreated as to quite hinder this; for, in their eagerness to support foregone conclusions, Christians, in receiving the books comprising the Old Testament from the Jews, have so dealt with them as to entirely misrepresent their meaning. For example, the writings of the prophets, with which we are now dealing, have been sorted regardless of the time when they were penned, placed according to length, and not according to date or importance; the words of men who lived many years apart have been mixed together, and in cutting up the books into chapters, which often wrongly 'divide the word of truth,' tables of contents have been added which are utterly false, and which, allowed to remain in Bibles issued to this day, betray wilful ignorance.' . . . 'Such harmful and unfair use of these ancient writings will go on until they are re-arranged, issued with truthful notes and comments as to their origin and meaning, and read in the light of knowledge of the times when they were composed, and of the events either happening, or which it needed only keen foresight to see must happen. Then will their real value and peerless beauty be seen, and the danger which all devout minds desire to avert, namely, that people, angry at having been misled, will cast them aside as fables and vague talk of bewildered dreamers, pass away. Because it will be seen that the greatness of the prophets could never have been in writing down word-puzzles, in which lurk dates and mystic hints about the birth of men centuries hence, the fall of kingdoms, and the end of the world, but in setting forth the certain doom of the people and nation that forget God, and the beauty of the steps of the preachers of righteousness as 'heralds of good tidings.'"

But the chief object of the author in this preliminary sketch of Jewish history is of course to show how Jesus was "a son, no

only of his own time, but of all time that had gone before him." Accordingly, in the second half of the work, which treats of the life and work of Christ, we are told how the spiritual traditions of the Jewish race, modified by its external relations at the time, made the advent of some such teacher as Jesus both possible and natural. But Mr. Clodd has too profound an appreciation of the greatness of his subject to suppose that the explanation thus offered is complete. "Such," he says, "were the conditions amidst which Jesus grew up, but when we have learned all that we can about these there will remain in him, as in the life of every great man, much that fails us to explain." The last words are somewhat awkward English, but the meaning is clear. The undeniable attractiveness of our author's style is apparently not due to care in composition.

Now, with regard to his estimate of the personal element in the problem of the origin of Christianity, Mr. Clodd will be exposed to criticism from opposite quarters. Already Mr. Voysey has publicly expressed his disappointment that so intelligent a man should continue to entertain so high an opinion of the character of Jesus. He thinks that our author has been one-sided in his acceptance of evidence on this subject. For the same records which attribute to Christ a sense of a mission "to seek and to save that which was lost" also represent him as declaring that he spoke in parables in order that the multitudes might have no chance of understanding the saving word, and so might be sure of damnation. Mr. Voysey complains that in such cases Mr. Clodd fails to balance one piece of testimony against the other, and that, as in the vision of a more solemn judgment, "one is taken and the other left." The particular illustration selected is unfortunate, because the words of the great teacher concerning his use of parables are so variously reported in the gospels that it is clear the writers were not agreed as to what he really did say, and probably all of them misunderstood it. But the other saying that he had "come to seek and to save that which was lost" is supported, not only by the whole tenor of the traditions concerning him and by the whole scope of his life and death, but by the innermost and most vital inspiration of the Church—his living monument. The very same reasons which make it difficult for Mr. Clodd to accept Jesus as a miracle make it also impossible for him to conceive the founder of Christianity as an incongruous monster. If, therefore, he finds a uniformly consistent line of tradition maintaining that Jesus had for his one thought the salvation of men, and another internally inconsistent tradition hinting that Jesus carefully darkened his speech so as to ensure the damnation of most of his hearers, it is no superstitious weakness for prevalent idolatry, but rationalism of the severest type which suggests the conclusion to be adopted.

But from another side our author is exposed to criticism which, in the opinion of the present writer, is better grounded. After reading the book, one's sense of the enormous disproportion between the phenomenon and

the explanation is so deep, so overwhelming, that for a moment a revulsion of feeling against the author's method will commonly be experienced. Yet the method is inevitable. It only requires to be carried farther than the size and scope of the present book would allow. That Christ and Christianity lie within the realm of order, and not of miracle, is a belief now extending far beyond the borders of avowed rationalism. No sense of insufficiency in proposed explanations will henceforward drive the scientific spirit of the age into speculations that transcend proved human experience. But there is a good deal of human experience, not traditional but existent, which fails to find sufficient place in Mr. Clodd's story of Jesus. The sense of God does not vanish with the dispersion of any creed, tri-theistic, theistic, or otherwise. It was surely this element of a divine consciousness that made Jesus—if we judge by continuance of impulse rather than extent of nominal following—so much mightier an influence than Gautama Buddha. It was *the want of this* in Mohammad—for his idea of God appears to have been just as external as that of theists at the present day—which made his kingdom carnal instead of spiritual. The author of the work before us seems scarcely to assign sufficient importance to the extraordinary development in Jesus of that inner sense of God which sees all things as phenomena of an eternal life, and so finds the subordination of self to God's world in its nearest, its human form an ecstasy of sacrifice. As might naturally be expected from this remark, he almost entirely ignores the Fourth Gospel. He not only rejects it as history, but apparently declines to recognise in it a traditional echo of elements in the teaching of Jesus not sufficiently represented in the synoptics. Another feature of the book suggesting an insufficient estimate of the personal element in the great problem is its entire silence as to the Resurrection. Mr. Clodd probably follows M. Renan in the opinion that this subject belongs to the history of the apostles. But even the latter refers to it in his *Vie de Jésus*, as an illustration of the profound personal impression made by the crucified Master on his disciples. There are some minor points on which it is difficult to follow our author, notably in his preference for translations not always more accurate, while their English is uniformly feebler, than that of the Authorised Version. But after all deductions are made it will be generally acknowledged that Mr. Clodd has rendered very valuable aid to an increasing number of people who are seeking how to reconcile instincts of devotion with loyalty to historical truth.

J. ALLANSON PICTON.

A Contemporary History of Affairs in Ireland from 1641 to 1652. Edited by J. T. Gilbert. (Dublin: Printed for the Irish Archaeological and Celtic Society.)

THE Irish War or Rebellion of 1641 has been the cause of bitter polemics in our own time. Mr. Froude and Mr. Lecky have done their best on either side of the controversy. Mr. Froude's savage attack upon the Irish people has indeed as little chance of attaining a permanent place in history as his panegyric on

Henry VIII.; yet there is no doubt room for a dispassionate enquiry into the circumstances of the war which may fairly draw out the causes of the weakness of the Irish as well as those of their vigour. Hitherto anyone willing to undertake this work has been confronted by the difficulty that all the accounts of the war proceed from one side. We knew what the English had to say about the Irish, but we did not know what the Irish had to say about themselves. Mr. Gilbert has to a great extent removed this obstacle by the publication of an Irish chronicle bearing the curious name of an *Aphorismical Discovery of Treasonable Faction*. It is written by an Irishman attached to Owen O'Neill, the leader whose capacity and courage might have led to success, if success had been possible. The causes of failure, indeed, are as clearly written in this narrative of the Irishman as in the tale told by the English conqueror. They were precisely the same as those which led to failure in the English resistance to William the Conqueror in the eleventh century. The Irish people had not reached the stage of national cohesion. The men of the South were as little inclined to give hearty support to the O'Neills of Ulster as Edwin and Morcar were inclined to give hearty support to the West Saxon Harold.

Mr. Gilbert has added to the obligations under which he has placed us by giving us in the Appendix a large and well-selected store of documents bearing on the Irish War. Such volumes as his lighten the work of the historian, and may be read with pleasure and advantage by many who have no ambition of writing history.

SAMUEL R. GARDINER.

ENGLISH MEN OF LETTERS.

Hawthorne. By Henry James, jun. (Macmillan.)

A CAVILLER might ask, on beholding the title of this book, what business Hawthorne has in this particular galley. It certainly would seem that the lamented author of *Middlemarch* might as justly figure in a collection of French authors as Hawthorne, an American citizen born thirty years after the Declaration of Independence, among English men of letters. This, however, is rather an objection for Americans to make than Englishmen. It may be somewhat cruel of Mr. Morley to take their ewe lambs and range them with his stately flock. But no Englishman will be sorry to have a convenient life and criticism of Hawthorne, and certainly no one will be sorry to have it from the hand of Mr. Henry James. Mr. James's already published criticisms and analyses of French novels and novelists contain some very admirable work of the kind here required; and the fact sometimes noticeable in those criticisms, that he busies himself more with the life and character than the literary achievements of his subjects, is hardly against him. Something of the last-named peculiarity may indeed be noticed as recurring here. We should have liked a somewhat clearer and more definite attempt to sum up the characteristics of Hawthorne's novels than that which Mr. James has given us. Such attempts no doubt often lead those who make them

into the fault of exaggerating special features in order to make the picture definite and distinct. But if literary criticism is worth anything at all it ought not to decline an attempt simply because the attempt is often made badly. Such handbooks as these are, we suppose, intended either as a substitute or as a preparation for the study of the original. As a substitute—which very likely Mr. James would say he had no thought of attempting—this book seems to us inadequate. A person unacquainted with the writings of the author of *The Scarlet Letter* would, we think, lay it down without any clear notion of the sum and nature of the work which he actually accomplished. Nor would a person who, having studied it, proceeded to attack the texts find himself provided with any very clear notion of where to lay his critical hold. Interspersed in Mr. James's pages are many scattered remarks about Hawthorne's different works which are excellent as criticism; but whether they are sufficient, in the words of the prospectus to the series, "to satisfy intelligent curiosity as to the performances" of the man of letters they deal with is a question which we feel inclined to answer in the negative. Moreover, to get over what we have to say that is unfavourable at once, we do not always like Mr. James's style. Such a sentence as "out of the soil of New England he sprang—in a crevice of that immitigable granite he sprouted and bloomed," appears to us, we must confess, to be a mixture of the inappropriately sublime and the indisputably ludicrous.

These shortcomings, however, though they can hardly be passed over by a critic who has to give an account of a book professing to do certain things, and, as it seems to him, failing to do them, do not prevent this book of Mr. James's from being an exceedingly interesting one. As a critical biography of an artist by one of the same craft it has unusual excellence. Mr. James's account of Hawthorne's novels may seem to us to lack fullness and precision; his account of Hawthorne himself, as a man and a novelist, is quite proof against any such criticism. He has treated his subject as carefully and as lovingly as if he were the hero of one of his own stories. Hawthorne's idiosyncrasy has, it is well known, been very variously judged. There are readers whose judgment is not contemptible, and who regard him as simply a morbid horror-monger possessed of some literary skill. There are others—of whom, by-the-way, Mr. James quotes M. Emile Montégut as the most prominent instance—who look upon him as a type of the Puritan novelist ever harassed and goaded by a consciousness and conviction of sin. Edgar Poe looked on him as the great representative of quiet or repose in literature—but this was, it is true, when his work was but half accomplished. In short, *quot homines tot sententiæ* is truer of Hawthorne than, perhaps, of any other novelist. Mr. James has picked his way among these perplexed paths with great skill, or rather, to speak more truly and to do him more justice, he has disregarded them all, and has been his own road-maker. Without going into the extravagances of the Taine school, it is, of course, clear that, speaking roughly, the idiosyncrasy of any man or writer is determined by his temperament *plus* his

circumstances. Mr. James has endeavoured to indicate Hawthorne's temperament with great analytical skill, and has illustrated his circumstances with full knowledge. The earlier portion of the book is hardly more a biography of Hawthorne than it is a picture of New England society from sixty to forty years ago. The theoretical equality, combined with a very decided pride in race and pedigree; the shy, unsocial ways; the universal diffusion of elementary education and decent affluence without any great scholarship or luxury; the eager aspiration after higher culture with very few opportunities for its attainment; and, above all, the traditional religionism with its gloomy teachings and constant incentives to introspection and soul dissection, are admirably indicated without being at all "charged." Many of the incidents of Hawthorne's life of "cool solitude" become highly dramatic and pictorial in Mr. James's hands, particularly his short sojourn at Bowdoin College, with its curious result in the half-lost romance of *Fanshawe* and the later episode of his residence at Brook Farm. Mr. James's treatment of this latter quaint establishment and of Margaret Fuller is delightful, but there are things in it which make one reflect, copybook fashion, on the mutability of things. "There flourished at this time," says Mr. James, "in Boston a very remarkable and interesting woman, Miss Margaret Fuller by name." Evidently Mr. James thinks that the poor marchioness's name will be new to most of his readers. If this be so—and he is probably a better judge of the fact than we are—how quickly are the mighty fallen! Only five-and-thirty years ago, to anybody in England who took the slightest interest in matters literary or in matters American, Margaret Fuller's name was familiar enough, and familiarity with it has been handed down to at least some persons who at that period had not the advantage or disadvantage of existing. But now it seems Margaret Fuller, Marchesa d'Ossoli, contributor to the *Dial*, transcendentalist and all the rest of it, has to be re-introduced to most readers as "a very remarkable and interesting woman, Miss Margaret Fuller by name." We have not recently come across a more striking example of *sic transit*.

"Margaret" has led us, as indeed she has led Mr. James, a little out of the way. To return, we may say that in all Hawthorne's modest vicissitudes, his temporary and not specially congenial official employments at Salem, his happy marriage, his Liverpool consulship, and his subsequent wanderings, Mr. James follows him with the same intelligent touch, showing how each situation affected him and was represented in his work. In the rather thorny matter of *Our Old Home* the biographer has conducted himself with very considerable tact. He makes the best case he can for his hero, and he does not make any concessions to English feeling which a good American ought not to make; but he admits freely that Hawthorne had "a constant suspicion and mistrust of the society that surrounded him," and that "his national consciousness was exaggerated, painful, and morbid." This is all that any Englishman can reasonably claim, though,

putting *Our Old Home* quite aside, and, looking at Hawthorne in his American rather than in his English relations, we think that we should give a more unfavourable account of him than Mr. James has done. He seems to us to have had a distinct vein of "ill-conditionedness" in him which may or may not be worth noticing in connexion with his purely literary work, but which certainly shows itself in his relations with the actual world. It is at least significant that Brook Farm complained of *The Blithedale Romance* quite as much as did English society of *Our Old Home*.

Mr. James, as we have said, does not give us much "lead" to a discussion of Hawthorne's literary characteristics, and such a discussion would therefore be out of place here. His inclination to defend his author from the charge of special gloom leads him to argue that the selection of such subjects as that of *The Scarlet Letter* was rather due to the paucity of really striking subjects open to an American novelist of his day than to any natural predilection. The gloomier side of Puritan faith and practice offered from a purely artistic point of view a good subject, and Hawthorne as an artist jumped at it. This at least is Mr. James's argument as we understand it. It might be interesting to enquire whether the choice of the subjects of *Transformation* and *Septimius Felton*, where no such excuse can be offered, does not militate strongly against this hypothesis; and, indeed, Mr. James in some places of his book seems himself to hold opinions rather inconsistent with that which, as against M. Montégut, he champions. But, as we have said, he has not summed up or arranged his literary judgments of Hawthorne with sufficient definiteness to allow them to be in their turn seriously criticised. We think that this is a pity, but for what he has given us we return him very hearty thanks. Much of his information and many of his points of view are from the nature of the case inaccessible to an unassisted Englishman, and for the supply of them, as well as for the way in which they are given, he deserves our best gratitude.

GEORGE SAINTSBURY.

NEW NOVELS.

Daireen. By Frank Frankfort Moore. In 2 vols. (Smith, Elder & Co.)

Through the Storm. By Charles Quentin. In 3 vols. (Hurst & Blackett.)

From the Foam of the Sea. By Salvatore Farina. Translated by Marcellina. In 2 vols. (Charing Cross Publishing Co.)

Called to the Rescue. By Anna H. Drury. In 3 vols. (R. Bentley & Son.)

FOR the author's, as for the reader's, sake *Daireen* should have been all first volume. The key-note of coarse yet vigorous caricature struck in the very first chapter hardly prepares us for the passionate stage thunder and lightning whose last dismal rumblings too slowly die away in the later chapters. If the lovemaking afloat seems obviously suggested by Mr. Howell's *Lady of the Aroostook*, the main plot is at least only too original. Possibly Mr. Moore has written at various times

a rollicking-Irish novel, a satirical-aesthetic novel, and an amorous-colonial novel, and has now either combined them or allowed them to tumble together of themselves. Hence his book is in part very good and in part very bad. Of a piece with his dishevelled plot and unkempt sentiment is the fell device of heading each of his forty-one chapters with two, three, or four selections from *Hamlet*. True, if Mr. Moore should happen to survive Shakspeare, *Hamlet* might be well-nigh reconstructed from *Daireen*; but let Mr. Moore know that, while *Hamlet's* votaries may safely be left to their Chandos or Globe, there are those who can sit down to a fairly spread chapter without such sorry nips and provocatives. It is a serious matter if, with Horace and Pope gently sinking into silence, the stupendous nuisance of "apt" quotation is reviving under a worse form. If once Shakspeare is to be wrested in a novel like Scripture in a pulpit, we shall see before long rival congresses meeting to marvel why men no longer care to read novels. A glance at some of Mr. Moore's selections would explain a good deal. *Daireen* is a well-connected and well-conducted Irish maiden, who has a well-behaved Irish lover, who has an ill-behaved Irish sire—the MacDermot O'Dermot, a richly exaggerated specimen of the ancient bogtrotting dynasties. Of the lover and hero we know no harm, nor yet much good, since, though disguised as a sailor, he watches secretly over *Daireen* during her voyage to the Cape. Mr. Moore consigns him to the oblivion of the fore-castle till he is wanted to patch up the *dénouement*, and allows *Daireen* to fish up a castaway from the ocean, who, in a picnic on Table Mountain, wins her by an atmospheric *coup de main* made up of eloquent silence, an extensive landscape, and a remarkably fine sunset. This colonial Lara turns out not only to have been, but to be, a very considerable rowdy, and, after trifling with his old enemy the *delirium tremens*, planning a murder, and agonising *Daireen* by his ambiguous conduct, very properly volunteers for the Zulu War and dies in the odour of bigamy. *Daireen's* fellow-voyagers—the stupid matchmaking Mrs. Major Campbell, her husband, and his hardened confederate the Doctor—are sufficiently bright and amusing; but by far the best is Mr. Glaston—the young Archimandrite of aesthetics. This vein of satire has indeed been rather overworked of late, but Mr. Glaston's cackling is really clever, and he remains always amid his delightful selfishness and arrogance a perfect gentleman—and, moreover, if not exactly a possible character, at least its legitimate caricature. Here and there by a word or epithet Mr. Moore succeeds most happily in casting a grotesque charm over this fancy sketch. Nothing could be finer than Mr. Glaston's filial patronage of his father, the Metropolitan of the Salamander Archipelago, upon whose modest stipend he keeps up his Kensington establishment, and with whom he condescends to appoint an annual *rendezvous* at the Cape. Still better is his paternal treatment of *Daireen*, of which, indeed, we may venture to add a few instances. At the first breakfast on board he has been painfully shocked by a young lady in bright blue, but somewhat relieved by *Daireen's* harmonious toilette.

"My dear Mrs. Campbell, your young *protégée* sat before me—a poem of tones—a delicate symphony of Schumann's, played at twilight on the brink of a mere of long reeds and water flags, with a single star shining through the well-defined twigs of a solitary alder. That was her idea, don't you think?"

"I have no doubt of it," the lady replied after a little pause. "But if you will allow me to present you to her—"

"Not this evening, Mrs. Crawford; I do not feel equal to it," he answered. "She has given me too much to think about—too many ideas to work out. That was the most thoughtful and pure-souled toilette I ever recollect; but there are a few points about it I do not fully grasp, though I have an instinct of their meaning. No, I want a quiet hour alone. But you will do me the favour to thank the child for me."

Again, when *Daireen* is invited to join the party going ashore at Funchal:—

"Oh, Mrs. Crawford, if you have the least regard for me, do not say that word 'party'; it means everything that is popular; it suggests unutterable horrors to me. No subsequent pleasure could balance the shame I should endure going ashore. Will you not try and induce that child to give up the idea? Tell her what dreadful taste it would be to join a party—that it would most certainly destroy her perceptions of beauty for months to come."

In vain the artful *chaperon* suggests that they will be *taking in coats*—

"Then she can shut herself up in her cabin," he retorts, "and neither see nor hear anything offensive. Who but a newspaper man would have thought of suggesting to cultured people the possibility of enjoyment in a party?"

Of course, he strongly disapproved of *Daireen's* share in the rescue of the cast-away:—

"Poor child," he murmured. "Poor child! It was very melodramatic—terribly melodramatic; but she is still young, her taste is—ah!—plastic. At least, I hope so."

The humour may even atone for the exaggeration in the scene where he is showing off his pictures. He comes to the *chef d'œuvre*—"a half-naked, dark-skinned female, with large limbs and wild black hair," standing in a kiosque, "gazing with fierce eyes" upon a frescoed wall:—

"It is too terrible," said *Daireen*; "there is nothing of a woman about it."

"My dear child, that is the chief wonder of the picture," said Mr. Glaston. "You recognise the subject, of course?"

"It might be Cleopatra," she replied dubiously.

"Oh, hush, hush! never say such a thing again," said Mr. Glaston, with an expression that would have meant horror if it had not been tempered with pity. "Cleopatra is vulgar—vulgar—popular. That is Aholibah."

If only second-rate novelists would but take this golden advice!—if you cannot keep adultery and concubinage out of your books altogether, at least never try to moralise or philosophise about them. But it is not so easy to convince anybody that he is second-rate—not Mr. Quentin surely, who in *Through the Storm* rears a moral colossus of straw just to knock down, and so adroitly confuses our ideas that we end by being piously relieved when, at last, the heroine is triumphantly proved to have been really not a lawful wife all the time, and by feeling that she demeans herself somewhat by the cold formalities of her subsequent

union with the other man. The third volume, which is peculiarly dry, is occupied with the well-worn history of the Siege of Paris. Having ourselves conscientiously passed *Through the Storm*, from its first sprinklings to its welcome drying-up in the last chapter, we can assure the reader, who is opening his umbrella, that it is merely one of those dull November drizzles serious only for their dreariness and duration. To write about it or to read it were equally time and temper lost.

Marcellina must surely be either a Bourbonist or Garibaldian exile who, in disgust at the mockery of an Italia Irredenta, has determined to show it up in its novels. If so, he has dealt a telling blow, for we can hardly fancy the infancy of a United Canibalia giving birth to a work so babyish and so silly. Any sharp little girl might have written it who, by running through half-a-dozen story books, had picked up just enough of the anatomy of fiction to know how to use a lost uncle and a disputed will. The weazened, weedy little plot is propped up by a sort of nursery commentary, which somehow reminds us that if donkeys do not ruminate, calves do. But, after all, if his conceit is more vigorous than his sense, and his morality distinctly Cisalpine, the writer is, at all events, perfectly amiable.

The more one studies lady-novelists the more hopeless it seems to make them out. Here is Miss Drury who, by every established rule, ought to have written a typically bad novel. She never looks an inch below the surface; her characters—or rather her puppets—are all outside; she has no particular power of insight or description; and she actually glories in improbability. And yet, to our annoyance, she has the assurance to write a very good novel indeed. Calmly relying upon and emphasising her defects, she remains triumphantly and most provokingly readable. A veritable Amazon of Incident, she recalls the stir and bustle of Le Sage and Smollett; and her readers, who have quite enough to do to follow the quick counter-marches of her puppets, are quite content to learn by a hurried but emphatic whisper from behind the curtain which are the villains and which the saints. It is not too much to say that writers of thrice Miss Drury's ability and experience would have failed to concoct or carry through a plot so ingenious, so cool in its improbability, so masterly in its persistent vigour. As the end triumphantly proves, the wisdom of her serpents is no match for the gentleness of her doves in this war of *intrigue à outrance*. Let us add that Miss Drury is always to be found on the right side, while her tone is not less satisfactory than her sympathies. Though she makes the most of the weird doings and black arts of her table-turning professor (a stepfather—and of course the Satan of the tragedy) she does not fail to expose his machinery to the light of day. That these scenes have some real power has been made clear to at least one reader who has no acquired taste for poison, plot, or murder, by a curious psychological experience. Turning to drink off another cup of tea in the interval between an abduction and a railway accident, and thinking of just nothing at all, he was suddenly taken aback by the

unmistakeable taste of the Turkey rhubarb of his childhood. After careful reflection, he was compelled to refer this phenomenon to the unconscious impression produced upon the brain by the lethal soups and coffees of which the old beldame, Justine, had been so horribly liberal a few chapters further back. And as he would boldly defy Mr. Wilkie Collins to make him dream, much less remember, he is naturally inclined to rate Miss Drury's sensational powers somewhat highly.

EDWARD PURCELL.

CURRENT LITERATURE.

The Philosophy of Handwriting. By Don Felix de Salamanca. (Chatto and Windus.) All readers of Edgar Poe know the curious book entitled *Autography*, in which he collects and discusses the signatures of American men of letters. Don Felix de Salamanca, whom we suspect to be but a Salamanca Spaniard in the sense in which the local adjective was used of Titus Oates' doctorate, has done very well to follow out the idea in this very handsome and interesting book. The autographs in facsimile of more than 150 persons of distinction, chiefly English, but with many Frenchmen and Americans included, are given here, each with a short discussion of its characteristics. Although to autograph-hunters the "fists" of such persons as Messrs. Tennyson and Browning, Ruskin and Carlyle, Victor Hugo and Thiers, are doubtless familiar enough, the general public who are not autograph-hunters will still be very glad to have the opportunity of making their acquaintance. It must be acknowledged that beautiful handwriting is rare among them, the only exception of a striking character being that of Mr. Robert Browning. More villainous scrawls than Mr. Tennyson's, Mr. Swinburne's, Mr. Carlyle's, and Mr. Ruskin's autographs could hardly be devised. Don Felix's remarks are frequently interesting, but they show most strongly how different the impressions made by handwriting upon different persons may be. Thus Don Felix has nothing but condemnation for the signature of Father Ignatius, which seems to us a very fair sample of calligraphy; while his laudation of the extraordinary scrawl which Gautier was pleased to write is unbounded. Again, Don Felix thinks Mr. Lowell's autograph "severely simple and graceful," while it appears to us slovenly and graceless in the extreme. We should suggest that this book might be used as the text for a new and not uninteresting variety of the game of crambo, each person writing down his impression of a given autograph. The result would, we think, go to show that the philosophers of handwriting are no more in accord than other philosophers.

Eight Months in an Ox-Wagon. By E. F. Sandeman. (Griffith and Farran.) To one who came entirely fresh to the subject, this would be a pleasant and acceptable book; but is there anyone, who reads at all, who is not already acquainted with all the incidents of wagon travelling in Africa, and who has not had more than his fill of sport? Mr. Sandeman is more considerate than most travellers, for he spares his readers any details of his voyage to Cape Town. At Pietermaritzburg he embarked in his wagon and travelled through the Orange Free State and the Transvaal as far as the Portuguese frontier. His object was health. He arrived at the Cape a miserable invalid, suffering from disease of the lungs, and hardly able to walk a mile. Within six months, after a stay of little over four months in the climate of the Transvaal, he was able to walk from sunrise to sunset, carrying his rifle, under a blazing sun

without feeling unduly fatigued. The roughness of wagon life, the violent storms, frequent wettings, and sudden transitions from heat to cold did not hinder his recovery. In time we may look to the Transvaal becoming a resort for consumptive patients, but before that time arrives communications must be improved and tariffs lowered, for at present the discomfort and expense of life there are such as practically to deter invalids from making the experiment. Mr. Sandeman gives an interesting account of the settlement made in Secocoeni's territory by Herr Marensky of the Berlin Missionary Society. The success of this bold and worthy man is mainly owing to the exercise of tact and judgment, which our own missionaries would do well to imitate. The author was fortunate in meeting with the honey bird, of which he gives a graphic account. This bird, about the size of a sparrow, flew round the wagon with a shrill hissing cry, endeavouring to attract the attention of the men whom it accompanied till the oxen were outspanned, then it conducted a party who followed it for about a mile, pointed out to them the tree in which the wild bees had made their combs, and waited till its own share of the honey had been placed for it on a neighbouring bush. Surely in this there is more of reason than instinct. Mr. Sandeman, like most other writers on this subject, bears testimony to the wrongs of the Transvaal Boers at our hands. No unprejudiced person, he says, can consider their history for the last fifty years and come to any other conclusion than that they have been treated unfairly and unjustly by the English, and that the only law observed towards them has been that might is right. The annexation, he considers, was made on the flimsiest pretext, and it will cost us hundreds of lives and millions of pounds. He never could hear of any tangible benefit which could possibly result to the British nation from this unjust act. His experience of the result of the usurpation to the Transvaal itself was that there was hardly any protection for life and property; and the value of land, except in the vicinity of towns, had rather declined than increased.

Ellen the Teacher. By Mrs. Hofland. (Griffith and Farran.) This little story makes us thankful that the late Mrs. Hofland was not one of the literary and moral lights of our infancy. We suppose there are still mothers who like to put books into their children's hands in which stilted precepts are inculcated in sonorous Johnsonese; but we hope that they are few and far between, for the book is not only dull, but the morality is strained and unwholesome.

Seppel. By Gustav Nieritz. Translated from the German. (Hodder and Stoughton.) A book which begins with the charge of a bull and the rescue of a child by a Jew who hangs on to the bull's horns; proceeds with the suffocation of a child, and the hiding of the corpse among the purchases in the bundle of a Jewess; and winds up with the burning of the synagogue by the infuriated Christians and the destruction of all the Israelites therein, is thrilling but scarcely profitable reading for children. The fact that this horrible catastrophe kills the two Jewish characters whose continued existence is inconsistent with the comfort and happiness of those of their brethren in whom the reader is interested so dulls our horror at the tragedy and our indignation with its perpetrators that its moral effect is very doubtful.

Politicians of To-day: A Series of Personal Sketches. By T. Wemyss Reid. 2 vols. (Griffith and Farran.) This is a fresh example of the close approach which journalism has made at the present day to regular literature. By the side of two or three names that might be mentioned, Mr. Wemyss Reid occupies the front rank among provincial editors, and in one of these "Personal Sketches" he not obscurely

alludes to the honourable sense of responsibility with which he fulfils his duties. In other works he has shown that he can hold his own among the professors of *belles lettres*. The present book, on the whole, maintains his assertion that the editor of a party newspaper can be independent, if not impartial, and that he ought to appreciate opinions with which he does not sympathise. Despite the ephemeral nature of their subjects, these sketches are so handsomely set out in paper and type that we cannot refrain from a few serious criticisms. Sophia (vol. ii., p. 174) seems to be used as a rhetorical synonym for Constantinople. Hume (vol. i., p. 255) was never in Parliament. The phrase "the accident of an accident" (vol. ii., p. 274) is not an original combination, but was before used by the first Lord Thurlow. The scandalous story told of Prince Gortschakoff (vol. ii., p. 160), if true, would certainly not have offended the "sensitive" Roumanians.

A Year in Peshawur, and A Lady's Ride into the Khyber Pass. By L. R. Trevelyan. (Chapman and Hall.) The title of this book is not badly chosen to indicate that it belongs rather to the class of descriptive stories than to that of novels with only an excuse of local colour. Regarded as a work of fiction, the thread of romance must be called exceedingly slight, and of the literary style it is most charitable to say nothing. But if the reader is content to concentrate his attention upon the general picture here presented of social life in India at an important frontier station, his disposition to criticise will be disarmed. The writer has a woman's eye for details and a woman's faculty of description. Her merits and her faults are alike those of the amateur photographer, in some of whose productions the dress of the sitter, in others the background or the ornaments of the room, force themselves into predominant notice. Her characters do not live, but the surrounding circumstances amid which they move are real. More than one of her subordinate incidents we are able to parallel from our own personal experience. One point more should not be passed unnoticed. Mrs. Trevelyan has boldly dared to touch upon the shady side of Anglo-Indian morality. Indeed, from some allusions in her early chapters we feared an unpleasant conclusion. But her tact and, above all, her old-fashioned faith in English manliness and English purity bring her safe through, and almost inspire us with an interest in the several pairs of lovers and married people that throng her pages.

The History of the Honourable Artillery Company. By Capt. G. A. Raikes. With Maps and Illustrations. Vol. II. (Bentley.) Having noticed the first volume of this work at the time of its appearance (ACADEMY, November 30, 1878), we must now content ourselves with stating that the second volume fully confirms the favourable opinion then expressed. The history of a regiment of the line (of which we remember to have seen a few specimens) is at best a mere record of battles and campaigns, interesting only in so far as it serves to stimulate *esprit de corps*. But the Honourable Artillery Company, with its remote past, its unbroken traditions, and its democratic organisation, has a real history, which illustrates both the municipal life of London and the condition of the country at large. Such a history would readily lend itself to the picturesque style affected by the magazine writer of the present day. But Capt. Raikes has chosen the part of a chronicler, who collects materials for others to work up into narrative. Year by year, and reign by reign, he faithfully puts down all the events, whether great or small, which constitute the annals of his subject. Without any parade of research he has spared no trouble in consulting the original documents wherever

possible. The old maps and the quaint pictures supply an appropriate setting to a work which, in its thoroughness and freedom from literary ambition, recalls the labours of an earlier and simpler generation.

NOTES AND NEWS.

THE *Glasgow Weekly Herald* will publish Mr. William Black's new work, "Sunrise: a Story of These Times."

MR. CHARLES SWEET, LL.B., a son of the late eminent conveyancer, Mr. George Sweet, has nearly finished the new Law Dictionary on which he has been engaged for the last eight years and more. Every article has been written anew from independent research.

MR. W. A. CLOUSTON, of 137 Cambridge Street, Glasgow, proposes issuing a private reprint of the literal English translation by Sir William Jones of the *Moallakat*, or seven Arabian poems, usually considered the finest pieces of poetry in that language, which are preserved among the Oriental MSS. at Oxford. The volume will also contain a selection from the *Shata* poems edited by Dr. Carlyle in his *Specimens of Arabian Poetry*, and an Introduction by Mr. Clouston giving all the facts which can be recovered concerning the authors of the seven poetical pieces and the substance of some valuable criticisms which have recently appeared in Germany on ancient Arabic poetry. The editor has received assistance from several well-known Arabic scholars, and has already obtained permission to enter the names of several eminent Orientalists among his subscribers. The impression will consist of 230 copies—200 on crown octavo and thirty on demy octavo.

EVER since the world began to be peopled by men, they have been addicted to public meetings in the open air. And these open-air assemblies have exercised a great influence on the world's history. A work which is likely to prove both valuable to the archaeologist and interesting to the general reader will shortly be published by Mr. G. L. Gomme, F.S.A., upon this subject, tracing from the earliest times the fortunes of the Folk-moot in Britain, and especially showing how it has survived among ourselves in various forms to the present day. Its title will be *Primitive Folk-Moots; or, Open-Air Assemblies in Britain*, and the publishers will be Messrs. Sampson Low and Co.

THE Icelandic translator of *Lear*, M. Steingrímur Thorsteinson, of Reykjavik, who has also translations of several other of Shakspeare's plays ready for publication, is to be proposed as one of the vice-presidents of the New Shakspeare Society.

A MONOGRAPH on astrolabes, by Mr. Knobel, will shortly appear.

MR. FURNIVALL has given to the British Museum Library his unique (though imperfect) copy of the first edition of Phillip Stubbes's *Perfect Pathway to Felicitie* (1592). Mr. Alfred Huth's copy of the 1610 edition is also believed to be unique.

MESSRS. MOXON, SAUNDERS AND Co., of Henrietta Street, Covent Garden, will publish on the 26th inst. *My Sweetheart when a Boy*, by E. Owens Blackburne, author of *Molly Carew*, *A Woman Scorned*, &c., forming No. 1 of "Moxon's Select Novelettes," to be issued monthly, price sixpence, illustrated by J. Moyr Smith and other artists. No. 2, to be issued at the end of February, will be *Stella*, by Mrs. S. R. Townshend Mayer, author of *Sir Hubert's Marriage*, *The Fatal Inheritance*, &c. Several popular authors have been engaged to contribute to this series.

PROF. BUGGE's investigations on the origin of Scandinavian mythology, which were noticed in the ACADEMY some weeks ago, will shortly be published by him in full, and will appear simultaneously in a German translation. Prof. Bugge seeks to prove that the great majority of the Greek-Roman myths which found a home in the North arrived there only through a Celtic medium. The new views have already received the more or less qualified adhesion of some of the most competent German scholars, among whom may be mentioned Prof. Maurer, of Munich, who has lately brought before the Munich Academy an abstract of Prof. Bugge's investigations, in which he lays stress on their partial anticipation by Dr. Vigfússon, who, in the prolegomena to the *Sturlungasaga*, referred a portion of the Eddaic poems to a Celtic home.

MR. GEORGE SAINTSBURY will give a course of four lectures at the Royal Institution on "Dryden and his Period" on February 28 and March 6, 13, and 20.

THE Keepers of the British Museum are in danger of being overwhelmed by the crowd of readers whom the recent improvements have attracted to that great institution. Every day the Reading-Room seems to be frequented by a larger number of students than on its predecessor, and often, especially on Saturdays, it is impossible to secure a seat without great delay. At four o'clock on the 10th of this month there were over 450 readers in the room, and in the course of the day considerably over a thousand applications must have been sent in for books from the presses in the interior of the building. The energies of the staff are now taxed to the uttermost to secure the delivery of the volumes which are demanded by the frequenters of the Reading-Room, and some plan should be devised to lighten the labours of the attendants after midday. Possibly some relief might be obtained for that deserving class of men, and some convenience afforded to the general public, by allowing well-known literary students to leave their tickets or to send them through the post on the previous day to that on which the books are desired.

MESSRS. CASSELL, PETTER, GALPIN AND Co. will shortly publish *The Field Naturalist's Handbook*, by the Rev. J. G. Wood and Theodore Wood, embracing Entomology, Field Botany, and Egg Collecting, and giving for each successive month particulars of the plants, insects, eggs, birds, &c., which can be observed by the field naturalist.

MR. ARTHUR PALMER, Fellow of Trinity College, Dublin, editor of Ovid's *Heroides*, will shortly publish a new text of Propertius. In this the readings of the rediscovered Cujacian MS. will be given for the first time since Scaliger used the MS. for his editions; these and the Naples MS. will form the basis of the text. Mr. Palmer's articles on Propertius in *Hermathena*, and his acknowledged ingenuity as a conjectural emender, give reasons to expect that this will be a very valuable contribution to the criticism of Roman poetry.

MESSRS. SONNENSCHNEN AND ALLEN will issue in a few days a work entitled *The Influence of Joy upon the Workman and his Work*, by H. Bendelack Hewetson. It will contain several autotype facsimiles of drawings by William Blake and others. The size of the book is quarto.

THE same firm have just issued the first volume of their promised *Industrial Geography Primers*, edited by G. Phillips Bevan, F.G.S., treating of Great Britain and Ireland. The second volume is to deal with France.

To the list of new Swiss journals appearing with the new year we may add the *Bauernzeitung*, edited by Fellenberg-Ziegler and Fritz Ködiger, and the *Volksarzt*, both published at

Herzogenbuchsee. A new scientific and literary review, under the name of *Le Polyglotte*, has appeared in Geneva, with articles in French, German, English, Italian, and Spanish. The notes and commentaries are given only in French, German, and Italian.

THE *Deutsches Montagsblatt* states that an interesting collection of autographs was to be sold in Berlin on January 16, including those of many of the heroes of the Thirty Years' War, the Prussian rulers and generals, German poets, artists, and dramatists, and a particularly original letter from Anselm Rothschild, the founder of the great banking house. Many of the specimens were collected by Fouché.

MR. EDISON's mathematician, Mr. Upton, has written a paper for the February number of *Scribner's Monthly* which will give the first correct and authoritative account of Mr. Edison's invention of the electric light. The same number will contain the first instalment of an original history of "The Reign of Peter the Great," by Eugene Schuyler, author of *Turkistan* to run serially in the magazine during two years. The publishers state that bureaus of illustration for this work have been established in Paris and St. Petersburg, where all the important pictures will be prepared and sent to America for engraving; also that they have been granted access to Russian museums of Peter, and have been permitted to copy paintings by famous Russian artists, while original drawings by Dmitrieff, Charlemaigne (present Court painter of Russia), and others will be given from time to time.

MR. W. R. MORFILL is to read a paper this session before the Philological Society, "On some Polish Vocabularies." Polish is the old national language of the Slavs on the Elbe, and the few glossaries of it which have been preserved are almost unknown to English scholars, though they abound with interesting verbal forms.

A VOLUME of *Specimens of English Dialects*, containing the "Exmoor Scolding and Courtship," edited by Mr. F. T. Elworthy, and "William de Worlat's Bran New Work," edited by Prof. W. W. Skeat, and forming the third of the English Dialect Society's publications for 1879, is now being issued to the members. The fourth publication of the past year will be the second part of the *Dictionary of English Plant Names* (G to O), by Mr. James Britten and Mr. Robert Holland, and it is expected to be ready in February.

THE *Fourth Annual Report of the Johns Hopkins University* (Baltimore: Murphy) prints the roll of fifty-four fellows, past and present, among which we notice a large number of names of German, Dutch, and Scandinavian origin, besides one Russian and one Japanese. There is also given a list of all the scientific papers published by members of the university during the past three years. If Oxford or Cambridge were to attempt such a record, it is humiliating to reflect how large a proportion would prove primers or school-books. We observe that investigations in marine zoology were conducted by an organised party of twelve biologists on the shores of the Chesapeake Bay during twelve weeks of 1879. The only parallel we can show to this is the work done last summer by Aberdeen University on the north-east coast of Scotland.

IN consequence of the dissolution of the Nordiske Litteratur-samfund, founded in 1847, and which has done such good work in publishing Old Icelandic, Norse, and Danish texts, a new Scandinavian Text Society has been started under the title of Samfund til udgivelse af gammel nordisk litteratur. In their prospectus the founders of the new society urge that, in spite of the labours of past generations, the

whole body of Northern literature has not yet been brought to light, and that some of it has not been published in such a way as to satisfy the requirements of modern scholarship. Many of the oldest and most remarkable MSS. have either not been printed at all or else in an untrustworthy form. Whole branches of literature, again, have been almost completely ignored, such as the highly interesting *rimur*. Many of the oldest historical poems, remains of the oldest Christian poetry, and a number of prose romances and tales still remain unprinted. Much remains also to be done in the Danish literature of the fourteenth to the sixteenth century. The society has already begun its work, and will, in the course of the year, publish an Old-Icelandic MS. and a unique Old-Danish text. The annual subscription is five crowns (less than six shillings). The president of the society is Dr. Svend Grundtvig; the secretary, Dr. P. E. K. Kaalund; the other members of the council, Drs. Lorenzen, Vilh. Thomsen, and Ludv. Wimmer. This society deserves the support of all English scholars. Those who wish for further information should apply to the secretary in Copenhagen.

THE Statistical Department of the Chinese Maritime Customs has just published at Shanghai a volume entitled *Le Saint Edict: Revue de Littérature Chinoise*, by M. A. T. Piry, of the Customs service. M. Piry has reproduced the whole of the text and amplification of Kanghsi's Sacred Edict, with a carefully collated translation and explanatory notes.

THE "Free Popular Lectures" at the Working Men's College, Great Ormond Street, during the coming term will be delivered by Messrs. W. Spottiswoode, T. Hughes, F. Darwin, Profs. Huxley, Tyndall, Hales, and others. The opening lecture to-day (Saturday) will be by Prof. Hales, on *The Merchant of Venice*.

THE Manchester Literary Club commenced its session on the 12th inst., when papers were read on "Robin Hood's Country," by Mr. J. Mortimer, and "English Gipsy Annals under the Tudors," by Mr. H. T. Crofton. The programme for the remainder of the session is as follows:—Jan. 19, "Fads and Fancies in Art," by Mr. C. Rowley, jun.; Jan. 26, "Lancashire Dramatic Authors," by Mr. E. R. Callender; Feb. 2, "A Few Free and Extended Renderings of Familiar Nursery Rhymes," by Mr. H. H. Hadfield, and "The Relation of Wit to Humour," by the Rev. W. A. O'Connor; Feb. 9, "Glimpses of Manchester Life Two Centuries since, as seen in Newcome's Diary," by Mr. C. Hadfield, and "The Philosophy of Hume and Berkeley," by Mr. H. H. Howorth; Feb. 16, "The Lancashire and Yorkshire 'Flitting' Boggart: its Scandinavian Origin," by Mr. C. Hardwick, and "Charles Dickens and Rochester," by Mr. Robert Langton; Feb. 23, Exhibition of rare books and literary curiosities; March 1, "The Manchester Academy of Fine Art," by Mr. Ward Heys, and "The Origin and Progress of the Manchester School of Art," by Mr. W. H. J. Traice; March 8, "Sydney Smith as a Social Reformer," by the Rev. Stuart J. Reid, and "Manchester Theatrical Reminiscences" (part iv.), by Mr. John Evans; March 15, "The *Prometheus Vincit*," by the Rev. W. A. O'Connor, and "Children and Women in the Poems of Wordsworth," by Mr. George Milner; March 22, "The Bibliography of Rochdale, as illustrated by the Collection in the Local Free Public Library," by Lieut.-Col. Fishwick; April 5, Annual Meeting; April 12, *Conversazione*.

DR. BURGERSDIJK is about to publish a metrical translation of Shakspeare's sonnets into Dutch.

DAUDET's latest novel, *Les Rois en Exil*, is being translated into Polish.

THE well-known German newspaper, the *Hamburger Correspondent*, will shortly complete its hundredth year of life. In celebration of the occasion the proprietors will issue some curiosities connected with it; among other things, a facsimile of the paper as it was printed during Davoust's occupation of the city, when he caused it to be printed in green characters because his eyes were too weak to bear black.

WE have received from Messrs. W. Satchell and Co. No. 1 of the *Angler's Note-Book and Naturalist's Record*, which contains much that will interest an even wider circle of readers than that immediately aimed at.

PROSPERO VIANI has discovered an unpublished poem of Leopardi's, entitled *L'Appressamento della Morte*, which will be printed next month in the second part of the Appendix to *Leopardi's Correspondence* now being issued. This Appendix will also contain an unpublished epigram of the poet's directed against Tommaso.

WE are glad to see that Dr. Albert Réville has been appointed to the newly founded professorship of the history of religions at the Collège de France.

It is stated that the late Senator Centofanti, who has just died at the age of eighty-five, has left a volume of Memoirs, which will derive great interest from the author's connexion with the Liberal movement in Italy.

M. HENRY COCHIN has published (Charavay) a new French translation of Luigi da Porto's novel *Giuletta e Romeo*, with a preface on the author and the Italian Renaissance.

WE learn from Trübner's *Record* that Don Manuel Larrainzar has just completed his *Estudios sobre la Historia de América, sus Ruinas y Antigüedades, comparadas con lo mas notable del otro Continente en los Tiempos mas Remotos, y sobre el origen de sus Habitantes*. It consists of five octavo volumes, of some 600 pages each, and is illustrated with thirty-eight lithographic plates. It is published at Mexico.

SIGNOR H. CAPPARONI has just published (Auximi: Quercetti) a Latin translation of the first book of Thucydides.

THE *Revue Critique* is to be enlarged, and will for the future review classical school books. Its valuable *chronique* will appear weekly instead of monthly.

THE Municipality of Paris has just issued a new edition of its atlas of plans of the capital.

DR. JOHN KOCH's translation into German verse of Chaucer's *Minor Poems*—his "Pity," "Parliament of Fowles," "Adam Scryveyne," "Truth," "Gentilesse," "Steadfastness," "Skogan," "Marriage" (or "Bukton"), "Fortune," and "Purse"—is now in the press, with an Introduction on the dates, &c., of these and Chaucer's other works.

A NEW edition of the Russian poet Lermontoff's works will shortly be published, the last edition, published in 1873, having been exhausted. The editor, M. Efremof, has newly revised the text, and supplemented it from the author's MS. The edition will be in two volumes, the first of which will contain a portrait of the poet, two facsimiles of his handwriting, and a biographical sketch.

THE *Comedy of Errors* was the play critically examined at the last meeting of the Clifton Shakspeare Society, on December 27. Reports were brought from the following departments:—Historical References, by Miss Florence W. Herapath; Instrumental Music, by Mr. C. H. Sanders; Rare Words and Phrases, by Mr. L. M. Griffiths; Plants and Animals, by Dr. J. E. Shaw; Shakspeare's Play-craft, by Mr. J. A. Sanders; Various Readings, by Mr. A. H. Thurnam; Metre and Authorship, by Miss

Constance O'Brien; Demonology and Witchcraft, by Miss Florence O'Brien; Anachronisms, by the Rev. Barton S. Tucker; Grammar, by Mr. E. Thelwall. Mr. P. A. Daniel's Time-Analysis of the play was also brought before the Society.

G. ROSKOFF, the author of the *History of the Devil*, has just published a new work, entitled *Das Religionswesen der höchsten Völkerstämme*, in which he endeavours to refute Sir John Lubbock's thesis that there exist certain rude tribes among which no trace of religious ideas is to be found. The evidence collected in the present work concerns systems of faith and superstitions from all parts of the globe, and shows in particular that the belief in sorcery and evil spirits is nearly universal. What is specially valuable, the author has not confined himself to bringing together many curious details regarding the folk-lore and the popular superstitions of barbarous nations, but he has carefully analysed every belief to which he refers, and tried to find out its psychological basis. He has, to our mind, fully proved his point, and his work forms an important contribution towards the solution of one of the most interesting problems of comparative theology.

MAGAZINES AND REVIEWS.

THE *Modern Review*, a new quarterly magazine, edited by R. A. Armstrong, B.A. (James Clarke and Co.), is intended to supply an organ for "religious Liberals," such as older magazines afford to "champions of Ancient Creeds and exponents of the Positive Philosophy." The first number has too many articles. Prof. Upton's, on "Fervent Atheism," and perhaps Mr. Hargrove's, on "St. Thomas Aquinas," are able; M. Charruaud's, on "The Present Situation in the Reformed Church of France," is worth reading; and Dr. Carpenter's, on "The Force behind Nature," is only not admirable because it is either inadequate in scale or assumes reference to larger works of Dr. Carpenter himself and others. Some of the shorter articles are by people who never write foolishly; but it does not follow that they are wise in publishing the mere overflows of their minds.

THE January number of the *Monatsschrift für Geschichte und Wissenschaft des Judenthums* contains a suggestive article by Dr. Grätz on Old Testament passages rendered obscure by the wrong insertion or omission of the interrogative (Gen. iv. 13 appears in a new light when we introduce a question), and the commencement of what promises to be a valuable series of articles on Jewish and comparative folk-lore by Dr. Gaster. Dr. Theodor concludes his articles on the composition of the Agadic homilies, and Dr. Back continues his notes on the fables in the Talmud and Midrash, which will also supply some fresh data to students of Eastern folk-lore.

THE *Deutsche Rundschau* has the last instalment of a new historical novel, *Der Heilige*, by Herr Meyer, in which the chief personages are Henry II. and Thomas Becket. The novel is carefully constructed, but it follows for its history M. Thierry rather than Mr. Freeman, and tries to gain interest by making Becket have various Saracen relations, and a daughter whom Henry II. seduces. It has the merits and defects of the modern German historical novel—great truthfulness in local colouring, but a want of human interest owing to the remoteness of the situation. Herr Friedländer writes on the "Luxury of the Table," and brings forward facts to show that the *gourmandise* of the Romans, in what we are accustomed to consider the most corrupt state of society that has ever existed, may be paralleled in almost any age, and certainly in Berlin at the present day. Dr. Birch-Hirschfeld criticises in

rather an adverse spirit Mr. Darwin's theory of the expression of the emotions.

THE *Rivista Europea* for December 16 has an article by Signor Ferrari on "Fra Dolcino," in which he examines the theological opinions of Fra Dolcino and refutes the opinions of Rossetti, Aroux, and others that Dante in the *Divina Commedia* aimed at setting forth heretical opinions similar to those of the Dolcinists under a mythological and allegorical form. Signor Stracali begins a paper on "The Goliardi," or wandering scholars of the mediaeval universities, a class whose existence till late times has been overlooked, but who were the literary Bohemians of the Middle Ages, and whose writings on religious and social subjects are rather startling reading to those who still like to believe in an ideal "Age of Faith."

In the *Preussische Jahrbücher* for December is the beginning of a life of General von Rüchel, who was born in 1754 and was trained as a soldier under Frederick the Great. The notices given of him are extracted from his letters, and contain numerous characteristic anecdotes of Frederick. Herr Förster writes on "Greek Sculpture in the Service of the Attalidae at Pergamos," and gives an account of what can be discovered of the celebrated votive offering of Attalus I., of which the chief remains are in the Museum of Naples. The practical issue of Herr Förster's remarks is to insist on the importance of Asia Minor as a home of Greek art which has never yet been fully searched to discover its hidden treasures.

OBITUARY.

JOSEF SCHNELLER.

ONE of the most characteristic of Swiss antiquaries, an old and kind friend of the present writer, Josef Schneller, the City Archivarius of Luzern, died on December 19, his seventy-ninth birthday. He was the son of a poor builder in Luzern, and originally studied theology with a view to the priesthood; but soon after his ordination as deacon he laid aside the clerical office, though he remained a faithful but liberal Catholic to the end of his long life. He was appointed Stadtarchivar of Luzern early in life, and soon after his entry on public office published his first work, in co-operation with the then Spitalpfarrer Marzohl—*Liturgia Sacra*, an elucidation of the liturgy of the Catholic Church in the West, with rich archaeological illustration. In 1843, in union with the late Prof. E. Kopp, he founded the widely known and valued "Historische Verein der V. Orte" (the cantons of Luzern, Schwyz, Uri, Unterwalden, and Zug), and from 1845 until lately was the editor of the society's organ, the *Geschichtsfreund*, which contains his principal historical and archaeological writings. He had the most exhaustive acquaintance with the history of every commune, fort, ruin, convent, and church within his native canton, and of the political relations between Luzern and the other Swiss republics, and various foreign States from the earliest to the latest period. With Father Gall Morel, the Benedictine poet and antiquary of Einsiedeln, he maintained an unbroken friendship until the death of the latter. Every summer for many years he spent his holiday at Seelisberg, where the charming old scholar was always ready to place his wide range and depth of local knowledge at the service of enquiring foreigners. When his writing-desk was opened after his death, the first paper which came to view was a characteristic illustration of his methodical habits; it was the official announcement of his death, written out by himself, and directed to the Civilstandsamt of Luzern. T. HANCOCK.

THE death of Dr. A. Mordtmann, at Constantinople, on December 30, 1879, is a heavy loss to Oriental studies. Dr. Mordtmann, a native of Hamburg, had been living at Constantinople ever since 1845. He was at first Secretary to the Embassy of the Hanseatic towns of Germany, and afterwards became Consul-General of those towns, which post he exchanged in 1859 for the office of a member of the Turkish Conseil de Commerce and Court of Appeal. After having been forced, by Mahmud Nedim Pasha, to give up his official position, he was for a short time editor of the *Phare du Bosphore*. In the last years of his life he devoted himself entirely to his scientific studies, which had always formed the centre of his activity. In the course of his long residence at Constantinople he acquired a thorough familiarity with Turkish, Persian, and Arabic; but the field of his scientific labours was the dead languages of the East and Oriental numismatics. He was foremost among the decipherers of the Pahlavi inscriptions on the coins and gems of the Sassanid kings, and his discoveries in that field have paved the way for the progress which the study of Pahlavi literature has lately made. Of Arabian coins he was a profound connoisseur, and an Arabian work on geography was translated by him as early as 1845. He tried to decipher the Lycian and Phrygian inscriptions soon after they were discovered; and the study of the cuneiform inscriptions is indebted to him for several important discoveries. But his attempt at making out the language of a certain number of cuneiform inscriptions to be an ancient form of Armenian was a failure, and has been completely refuted by Profs. Hübschmann and Sayce.

WILLIAM BUDD, M.D., F.R.S., who died at Clevedon on January 9, was one of a band of brothers whose medical reputation is a household word throughout the West of England. He was himself settled at Bristol, where he held for years the first place as a consulting physician. But his fame mainly rests upon his researches into the mode of propagation of contagious diseases, both in men and in animals. The enthusiasm with which he inculcated the "germ theory" will not easily be forgotten by any who have heard him hold forth on this subject, to which his life was devoted. By the generous support of Prof. Tyndall, who in this matter was proud to call himself a disciple of Dr. Budd, he was elected a member of the Royal Society—a rare honour for a provincial medical man. Besides many papers reprinted from medical journals, which he freely distributed among those who cared to read them, he was the author of a standard work on Typhoid Fever, published only a few weeks before the beginning of the disease which finally carried him off.

THE death of Mr. Serjeant Parry at Holland Park, Kensington, on the 10th inst., has removed from our midst one of the most popular followers of the law. Mr. John Humffreys Parry was the son of an antiquary of the same Christian names who spent his years in studying and illustrating the history and antiquities of his native Principality of Wales. After having completed his education at the Philological School at Marylebone, and passed some of his early years as a clerk in the City, he obtained a post as a temporary assistant in the Printed Book Department at the British Museum. He held this appointment from January 1839 to July 1843, when he abandoned bibliography for the more lucrative profession of the law. During this time Mr. Parry assisted in drawing up the celebrated rules for cataloguing, and he was one of the experts who gave evidence, before the Royal Commission which sat on the Library of the British Museum in 1847-49, on its internal working, and on the capabilities of Mr. Panizzi.

During the last twenty years Mr. Serjeant Parry has been engaged in many of the *causes célèbres* which have been tried in the English courts. His only appearance before the world as an author was as editing *Lord Campbell's Libel Act*; with an *Introduction on the Law of Oral Slander* (1844).

THE death is announced of Mr. Henry White, the compiler of the Royal Society's *Catalogue of Scientific Papers*; of Luigi Vincenzi, formerly Professor of Hebrew in the Roman University, and since 1871 Under-Archivist of the Holy See; of Ernst Kossak, one of the first *feuilleton* writers of Germany; of Prof. J. E. Wappäus, editor of the Göttingen *Gelehrte Anzeigen*; of Bronislas Zaleski, who had just completed the first volume of his *Life of Prince Adam Czartoryski*; and of Silvestro Centofanti, formerly professor in the University of Pisa, author of lectures on the *Divina Commedia*, and of books on the *Life and Works of Alfieri*, on Greek literature, and on Pythagoras.

PARIS LETTER.

Paris: January 9, 1880.

The two most noteworthy publications of the last month have been the *Memoirs of Prince Metternich* (Plon), and the second volume of those of *Mdme. de Rémusat* (Calmann-Lévy). The former of these works is probably already familiar to you through the English translation, which was to appear simultaneously with the French edition. I will, therefore, only touch upon it in order to point out to the curious in such matters the portrait of Napoleon I., as drawn by the Austrian Chancellor in the second book of these *Memoirs*. It is in the highest degree interesting to note how far the estimate of *Mdme. de Rémusat*, who had lived as a lady-in-waiting in the Imperial household, differs from that of the diplomatist who had only seen the Emperor under an official light, and surrounded by all the pomp of his court. The acuteness of Metternich, as will be seen on a perusal of the chapter in question, was not blinded by the marvellous skill with which Napoleon played his part of grandiose tragedy; and the Prince's *Memoirs* agree with those of *Mdme. de Rémusat* in showing us in Bonaparte a man proud to the verge of insanity, cruelly selfish, and, in private life, violent even to brutality. But the palm must be awarded to M. de Metternich; for *Mdme. de Rémusat*, while clearly seeing the Emperor's defects, does not perceive, or, at any rate, does not sufficiently indicate the element of grandeur in his character, while the Austrian Chancellor is not backward in recognising this element and in doing justice to the genius which entered into the strange composition of this crowned soldier.

This defect in *Mdme. de Rémusat* is still more perceptible in the second volume of her *Memoirs* than it was in the first. Her task was to follow the events which occupy the years 1804-5-6; that is to say, from the coronation to the campaign of Austerlitz. This campaign, it need scarcely be said, marks the apogee of the Emperor's military glory. For this glory, *Mdme. de Rémusat* has not one word of sincere admiration. It is this defect which lowers these most interesting revelations to the rank of a party pamphlet. As a compensation, this second volume, like the first, abounds in most curious details, particularly concerning the Emperor's religious marriage, celebrated on the eve of his coronation. *Mdme. de Rémusat* does not share the opinion of Prince Metternich, and believes that the religious ceremony was duly and formally solemnised, although in secret. The volume ends with two chapters of very precise details concerning the Emperor's household, the great dignitaries who approached his person, and the French men of letters of the day. Here

again the Metternich *Memoirs* bear out all the assertions of M^{me}. de Rémusat. After sketching the portrait of Napoleon of which we have spoken above, the Chancellor indulges us with some discursive remarks under the headings of "The Napoleonic Aristocracy," "Napoleon's Estimate of Chateaubriand," "The Family of Napoleon," &c., sometimes giving almost word for word the Emperor's opinions as also reported by M^{me}. de Rémusat.

The interest attaching to almost contemporary events does not prevent scholars from eagerly seeking after any documents throwing light on the history of more distant times. For them M. A. Quantin has undertaken and commenced to give to the world a work bearing on the history of the eighteenth century, which will be indispensable to all who take an interest in the period that gave birth to the Revolution. The work is entitled *Le Chansonnier historique du Dix-Huitième Siècle*. The political *chanson*, now dead in France, was long all the fashion. Not possessing, as weapons against the excesses of absolute power, liberty of public meeting, or liberty of the press, or liberty of parliamentary speech, the French were accustomed to fall back upon the only kind of liberty which could not be taken from them—liberty of ridicule. Hence an incredible number of satires, *triolet*s, *rondeaux*, epigrams, and malicious refrains, which flew about from mouth to mouth, as difficult to catch as a wasp, and possessed of as sharp a sting. Copies of these were circulated, in the language of the day, "sous le manteau." In short, a song then filled the place of a cutting article now. But if an article, struck off by the thousand, disappears and is lost so soon, how much more likely is the same fate to befall these couplets, which remained in most cases in manuscript! Fortunately, even then collectors existed, and some of them occupied themselves with filling their portfolios with these relics of the satirical literature of the day. The most persevering of these collectors was Pierre Clairambault, royal genealogist, who during the course of his long life (from 1651 to 1740) collected no fewer than thirty-six volumes of satirical songs. A copy of this precious collection, executed by order of Comte de Maurepas, has for a long time been the only one known; and it is this copy which has rendered the name of the facetious Minister inseparable from that of Clairambault. This Clairambault-Maurepas collection M. A. Quantin proposes to publish *in extenso*, so far as it has any bearing on the history of the eighteenth century. The occasional licentiousness, however, of some of the songs will not allow him to give them all. It must be admitted that the Clairambault-Maurepas collection is far from being complete, inasmuch as it stops at about the middle of the century. M. Quantin's collection will thus be at once more and less complete than its model. The work is to be divided into epochs, and will occupy twenty volumes. Four will comprehend the period from 1715 to 1723—i.e., the period of the Regency. The reign of Louis XV., divided again into the three epochs represented by the names of Fleury, Pompadour, and Du Barry, will furnish material for thirteen volumes. Finally the reign of Louis XVI. to the year 1789 will occupy three more. The volume which opens this series is therefore occupied with the Regency. It is prefaced with an excellent essay by M. Emile Ruvé on the history of political verse in France. The couplets it contains nearly all relate to the death of Louis XIV., and bear witness to the joy, indecent at times in its expression, with which the news was generally received. These pieces form a striking commentary on the words of Duclos:—

"The day his body was taken to Saint-Denis, the crowd in the plain was immense. All kinds of

food and drink were being sold. On every side people were to be seen dancing, singing, and drinking; while many so far forgot themselves as to give utterance to ribald jests as the car containing the coffin was passing by."

As a contrast to the melancholy picture presented by this close of a famous reign we may mention the one drawn of its beginning by M. Chéruel in his *History of the Minority of Louis XIV.*, the third volume of which has just appeared at Hachette's. The three books comprised in this volume embrace the years 1648-49-50, i.e., the birth, development, and final collapse of the civil war known as the "Fronde Parlementaire." M. Chéruel has made use of the MSS. of Mazarin and of numerous unpublished documents, which have enabled him to give freshness to a subject that seemed exhausted; and this is especially the case with the part concerning foreign relations and the negotiations ending in the Peace of Westphalia. The same publishers give us in one volume the *Studies on the History of Prussia*, by M. Ernest Lavisse, which originally appeared in the *Revue des Deux Mondes*. M. Ernest Lavisse has tried to explain the unique character of the Prussian monarchy as contrasted with other German States. The conclusion to which his studies have led him may thus be stated in his own words:—"Prussia is a German State lying outside the frontiers of Germany." It is to the exigencies of this struggle for existence amid hostile surroundings that we must refer the development of that stern and well-organised militarism which little by little has won for the Hohenzollerns the hegemony of Germany. M. Lavisse, going back to the most ancient times, shows us the links in the chain which connect the habits of the Prussian Monarchy with the primitive institutions of the Mark of Brandenburg and with those of the knights of the Teutonic order—habits which have been transmitted as an impersonal heritage from king to king; so impersonal, that in the words of King Frederick William I., each of these Hohenzollerns has apparently considered himself as the War and Finance Minister of an ideal and perpetually existent King of Prussia.

Beside this work, which is purely scientific, and therefore occupies a position raised above mere contemporary controversy, many other books are constantly appearing in which the historian is at the same time a political partisan, seeking in the past for arguments to support his ideas on the present. Thus M. Paul Thureau-Dangin, who in various historical essays has shown himself a staunch partisan of a kind of clerical torism similar to that of the Duc de Broglie, has just published a special pleading against the Ferry Bill in the shape of a very complete essay, entitled *Church and State under the Monarchy of July*. Almost simultaneously, M. Charpentier published a work by M. Emile Clairin, written in an entirely opposite sense, and entitled *Clericalism from 1789 to 1870*. While M. Thureau-Dangin, who, by-the-way, is in very bad odour with that organ of clerical Ultramontanism, *L'Univers*, tries to renew the alliance between Liberalism and Catholicism, M. Emile Clairin sets forth the series of conspiracies formed by the clerical element against lay society since the beginning of the century. Both these works have precisely the value of a special plea, and they serve to show at what a critical point the delicate relations between Church and State in this country have arrived.

If historical works were abundant at the close of last year, on the other hand there has been an almost complete dearth of philosophical or literary production. A little book by M. Espinas, which was published by Germer-Baillière under the title of *Experimental Philosophy in Italy*, is, however, deserving of notice, not so much in itself as from its very remarkable Introduction. M. Espinas is one of that

band of young French thinkers who, following in the steps of M. Ribot, have espoused with a well-considered and sustained enthusiasm, if not all the doctrines, at any rate all the methods, of contemporary English psychology. Mr. Herbert Spencer is the recognised leader of this group of eminent psychologists, to which we are already indebted for many vigorous monographs. M. Espinas in the Introduction to the work in question has traced with an earnestness that carries conviction the history of this invasion of English philosophical ideas among the Latin races, and discusses the question as to whether philosophic science will continue to exist as a separate entity or will split up into a number of different parts. The book itself is more a collection of documents than anything else, and, as the author says, rather "an instrument of research into the movement of ideas in Italy" than a work containing any system of dogmatic philosophy.

It remains for us, in order to complete this review, to notice the appearance of two novels, as well as of two books for children, the work of two of the most refined writers of the young school. The first of these novels is by M^{me}. Henry Greville, and is called *Lucie Roday* (Plon). One finds in it the refinement which is so distinguishing a characteristic of this authoress's previous works, but also in a still greater degree the effects due to a somewhat vague conception, and to a too often colourless style. I greatly prefer a piquant story from the pen of M. Henri Lyesse (Lemerre), to which the author has not very wisely given a title having no reference to the plot—*L'On n'aime qu'une Fois*. This novel, which is a first work, is written in a gay and sparkling style, and is characterised by a power of observation at once subtle and exact. M. Lyesse has certain affinities with the naturalistic school, loving minute details, or what M. Zola calls "le document humain." On the other hand, he is distinguished from this group by the wit of his dialogue. Now, naturalism has a tendency to fill its vocabulary with the most common and every-day speech, while M. Lyesse recalls, by the smartness of repartee which he puts into his hero's mouth, the famous legends of Gavarni's cartoons. The great fault of this work is a lack of coherence in the plot.

The two books for children are by M. Paul Arène and M. Coppée. The former has treated a subject which is familiar to children on the stage in all the provinces of France, *The Temptation of Saint Antony*, and has already been mentioned in your columns. The latter has written a charmingly conceived little story—*Bluette*. But these two little tales defy analysis, for their entire charm consists in the detail, and in what is technically termed "le faire." Almost simultaneously M. Coppée brought out at the Odéon a drama in verse, entitled *Le Trésor*, which was received with as much favour as *Le Passant*, the pretty Shaksperian comedy in one act by which, ten years ago, he commenced his successful career as a poet.

PAUL BOURGET.

SELECTED BOOKS.

General Literature.

- BACHEOT, the late W. Economic Studies. Ed. R. H. Hutton. Longmans. 10s. 6d.
 BRILLAT-SAVARIN. Physiologie du Goût. Paris: Lib. des Bibliophiles. 60 fr.
 CARTER, R. Brudenell. Eyesight, Good and Bad. Macmillan. 6s.
 DEL MAR, A. History of the Precious Metals. G. Bell & Sons. 10s. 6d.
 GIANNINI, G. Studio critico su Giacomo Leopardi. Napoli: Detken & Bocholl. 2 fr.
 GRUYER, G. Les Illustrations des Ecrits de Jérôme Savonarole publiées en Italie au XV^e et au XVI^e Siècle. Paris: Firmin-Didot. 30 fr.
 LESSERTEUR, E. C. Le Hoang-Nan, Remède tonique contre la Rage, la Lèpre et autres Maladies. Paris: J. B. Baillière.
 MAYR, R. Voltairre-Studien. Wien: Gerold's Sohn. 2 M.
 MONTAUT, H. de. Voyage au Pays enchanté. Cannes, Nice, Monaco, Menton. Paris: Dentu.

RATTAZZI, la Princesse. Le Portugal à Vol d'Oiseau: Portugais et Portugaises. Paris: Degorce-Cadot. 3 fr. 50 c.
 TAYLOR, E. Fairfax. Russia before and after the War. Longmans. 14s.
 WIENER, C. Pérou et Bolivie. Paris: Hachette. 25 fr.

History.

AMOS, Sheldon. Fifty Years of the English Constitution, 1830-1880. Longmans. 10s. 6d.
 BAUCHU, M. Geschichte d. Kirchenschatzes. 1. Bd. Gotha: Perthes. 8 M.
 BURTON, J. Hill. A History of the Reign of Queen Anne. Blackwood. 36s.
 DE LA GRAVIERE, J. La Marine des Anciens. Paris: Plon. 3 fr. 50 c.
 GREEN, Mrs. M. A. Everett. English Commonwealth State Papers. Vol. VI. 1653-54. Rolls Series. 13s.
 REUS, R. Notes pour servir à l'Histoire de l'Eglise française de Strasbourg, 1538-1794. Strasbourg: Treuttel & Würtz. 2 M. 80 Pf.
 ROBERTSON, J. C. Materials for the History of Thomas Becket. Vol. IV. Rolls Series. 10s.
 WILLIS-BUNN, J. W. A Selection of the State Trials. Vol. I. Trials for Treason (1327-1660). Cambridge University Press, 18s.

Physical Science.

BOHNENSING, G. C. W., et W. BURCK. Repertorium annum Literaturae botanicae periodicae. Tom. V. Haarlem: de Erven Loosjes. 9s.
 CLAUDIUS, R. The Mechanical Theory of Heat. Trans. W. R. Browne. Macmillan. 10s. 6d.
 DIXON, C. Rural Bird Life. Longmans. 7s. 6d.
 FREITSCH, C. Jährliche Periode der Insectenfauna v. Oesterreich-Ungarn. IV. 2. Die Nachtfalter (Heterocera). Wien: Gerold's Sohn. 5 M. 60 Pf.
 KRYERLING, Graf E. Die Spinner Amerikas—Laterigradae. Nürnberg: Bauer & Raspe. 40 M.
 KOWALSKI. Recherches sur la Réfraction astronomique. Krasn.
 QUATREFAËS, A. de. et E. T. HAMY. Crania ethnica. Livr. 5. Paris: J. B. Baillière. 14 fr.
 WEINDACHNER, F. Beiträge zur Kenntnis der Flussfische Südamerikas. Wien: Gerold's Sohn. 2 M. 60 Pf.

Philology.

KVICALA, J. Studien zu Euripides. 2. Thl. Wien: Gerold's Sohn. 4 M. 40 Pf.
 MIKLOSICH, F. Ueb. die Mundarten u. die Wanderungen der Zigeuner Europas. IX. Wien: Gerold's Sohn. 2 M. 40 Pf.

CORRESPONDENCE.

THE DERIVATION OF "JUTE."

London: Jan. 2, 1880.

Prof. Skeat's derivation of the word "jute" from the Sanskrit *jāta*, noticed in the ACADEMY of December 27, affords an interesting example of the degree of historical proof which philology admits of. That the popular name of an Indian product finds its original in Sanskrit would to most persons seem enough. But the curious fact remains to be explained that jute is not known by that name, or any similar name, in Bengal itself. The jute of commerce is strictly confined to a limited area in Eastern Bengal, where it is always called either *pat* or *koshta*. With the derivation of these names we are not concerned; but it may be mentioned that *pat* is found as *patta* in the Mahabharata. The word "jute" occurs for the first time in English official documents towards the close of the last century. Dr. Roxburgh, the eminent Indian *savant*, was then superintendent of the Botanical Gardens at Calcutta, and in a letter dated 1795 he drew the attention of the Court of Directors to the commercial value of the fibre "called jute by the natives." The question is—From whom did Dr. Roxburgh get the name? A simple and decisive answer can be given. In those days, as now, the gardeners at Calcutta were immigrants from Orissa, and in Orissa jute is known to the present day as *jhat* or *jhant*.

A full discussion of the subject will be found in the *Report of the Jute Commission* by Babu Hem Chunder Kerr (Calcutta, 1874), where it fills three folio pages. But, as that volume is not readily accessible (I have been unable to obtain it in the library of the India Office, though I was permitted access to a copy in the Record department), I trust that this summary of the Babu's argument will be accepted, though coming from one who knows neither the vernacular Bengali nor the classical Sanskrit.

JAS. S. COTTON.

IRISH MISSALS.

3 Porten Road, Hammersmith, W.: Jan. 4, 1880.

The Irish entries in the Stowe Missal given by Mr. Warren should receive, and no doubt will receive, attention from the few scholars who have made Celtic philology their special study. For their full elucidation one would require, besides a knowledge of mediaeval Irish, to have the Latin context before him, and to have some liturgical knowledge. Mr. Warren will, I am sure, forgive me for adding that the transcripts—probably made in haste—need the strictest verification throughout.

Nevertheless, a large part of these entries seems clear; and I may be allowed to offer the following suggestions, subject, no doubt, to correction in several points of detail. The italics in the Irish mark proposed substitutions for doubtful portions of the transcripts.

In the Ordo Missae:—

- | | |
|---|--|
| (1) Lethdirech sund. | (1) Half uncovering here. |
| (2) Landirech sund. | (2) Full uncovering here. |
| (3) Isund totet Dignum tormaignid maid Per Quem bes ina duididi thall. | (3) It is here that the <i>Dignum</i> undergoes increase if the <i>Per Quem</i> is after it beyond. |
| (4) Isund totet Dignum in (?) tormignid maid Sanctus bessinna diuididi thall. | (4) It is here that the <i>Dignum</i> undergoes the increase if the <i>Sanctus</i> is after it beyond. (See Dr. Todd's translations of the above entries.) |
| (5) Isund con ogabar (?) ind ablistair (?) forr cailech fobdi (?) diehir ceth (?) na baigine is (?) in cailech. | (5) See below. |
| (6) Isund conbongar in Bairgen. | (6) It is here that the Host is broken. |

In the Ordo Baptismi:—

- | | |
|--|---|
| (7) Isund doberar (?) in salann im belu ind lelucti. | (7) It is here the salt is put in the mouth of the child. |
| (8) Isund dognither in toguth. | (8) It is here is made the consent. |

(3) (4) The *Dignum*, as Todd has pointed out, is the Preface, from the words with which it begins [Sursum corda. "Habemus ad Dominum." Gratias agamus Domino Deo nostro. "*Dignum et iustum est.*" Then, Vere *dignum et iustum est, aequum et salutare*, &c.].

The *Per Quem* is the form with which now, as a thousand years ago, when this Missal was in use, the Preface ends; "Per Quem Maiestatem tuam laudant angeli &c. cum quibus et nostras voces ut admitti iubeas deprecamur, supplicii confessione dicentes, Sanctus, Sanctus, Sanctus," &c. The "increase" refers to the variation of the Preface according to the season.

(5) It would be hazardous to attempt a version of the whole of this till the transcript is carefully revised; but portions are clear enough, and the general sense. "It is here that . . . over (the) chalice . . . of the Host into the chalice." The rubric can, I presume, only refer to what is done at the Pax Domini, when the priest breaks the Host over the chalice, and subsequently drops a particle into it.

(6) The word *baigine* is literally a "cake."
 (7) "Lelucti" seems related to Cormac's *lelab*, a child at the breast.

In offering these suggestions I cannot but repeat that to be of any value they should be based upon accurate transcripts. It is some twenty-four years since Todd made a very unsatisfactory examination of the Missal, not being permitted, as he tells us, to copy any—

* The corresponding Latin term seems to be *Augmentum*. See *Notes and Queries*, January 3, p. 18, where the rubrics are quoted from "an old missal," "*Hic augmentum.*" "*Hic secunda pars augmenti.*"

thing. If its possessor will now allow of its publication, and Mr. Warren can see his way to editing it, the public would have before them, and not too soon, a valuable relic of the ancient Irish Church.
 DAVID FITZGERALD.

MR. SWINBURNE'S "STUDY OF SHAKESPEARE."

Dublin: Jan. 10, 1880.

I shall not trouble readers of the ACADEMY with personal controversy. The few who care to ascertain the facts can easily do so. But two or three points of wider interest may be noticed.

If words not occurring in Shakspeare are found in a play of doubtful authorship, does this furnish an argument against Shakspeare's alleged authorship of the play? No. If we may trust a table—approximately setting forth the facts—drawn up by Mr. Richard Simpson (New Shakspeare Society's *Transactions*, 1874, p. 115) there are no fewer than 9,464 words of Shakspeare's vocabulary peculiar to single plays. Shakspeare, in his amazing wealth of words, has nowhere written a hundred lines without summoning into use a word which has never appeared outside the one play in which it does service. In *Henry V.* the number of words *ἀπὸ λέξιμα* is 549. To found an argument on such data, the words must, as Mr. Simpson said, be weighed, not counted; they must be carefully selected, crucial words. To call a word actually occurring in Shakspeare "non-Shakespearian" or "pre-Shakespearian" does not prove it a crucial or test word.

Certain words occurring in *King Edward III.* can be spoken of as *ἀπὸ λέξιμα* only by excluding from consideration the poems of Shakspeare. Mr. Swinburne—it seems to me—silently assumes that Shakspeare has two vocabularies: one for his poems, another for his plays. This is an important assumption, and someone with leisure would do well to ascertain the facts. I have looked a little into the matter, and incline to the opinion that the *ἀπὸ λέξιμα* of the poems do not largely differ in number or in kind from those of an equal number of lines in Shakspeare's earlier dramas. A small excess and a certain peculiarity might be induced, one would suppose beforehand, by the demands of rhyme.

Perhaps I may add that, as to the authorship of *King Edward III.*, I am inclined to agree with Mr. Swinburne; but my opinion is founded only on a general impression in which I have myself no great confidence.

As to the "perpetual predominance" of the triple ending in Fletcher, the statement took me by surprise, but I did not venture hastily to question it. Now that a challenge has been given by Mr. Furnivall, I may say that I examined the first scene of *The Knight of Malta*, 225 lines, and the first hundred lines of *The Little French Lawyer*. These plays, I see it stated, are ascribed by Mr. Swinburne to Fletcher, at least as regards style and execution. In the 225 lines of *The Knight of Malta*, I find four which might possibly be represented as exhibiting triple endings, but I do not believe Mr. Swinburne would represent them as such; the terminal words *memory*, *business*, and *Zanthia* (a dissyllable in line 199) he would—rightly, I think—treat as dissyllabic. The remaining line,

"For a sign somewhere. May then my life forsake me,"

no intelligent reader of verse, I suppose, would treat as giving an example of the triple ending. In the first hundred lines of *The Little French Lawyer* nine, exhibiting departures from the normal form, deserve attention; of these only one,

"The curate of the parish; but for Cleremont," has, it seems to me, the triple ending. The general result is that, in 325 lines examined by me, one triple ending occurs. I have little

doubt that in some of Fletcher's plays they are less rare.

The general question which chiefly interests me in this whole discussion is the following: Does not accurate scholarship subserve the best criticism of literature and art? Or are we to wander in dilettantism, from one unfounded assumption to another, lit by will-o'-the-wisp fancies, until we suddenly find ourselves in the slough?

EDWARD DOWDEN.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, Jan. 19, 4 p.m. Asiatic.
5 p.m. London Institution: "The Leyden Jar," by J. E. H. Gordon.
8 p.m. Royal Academy: "Truth in Art," by Briton Rivière.
8 p.m. Victoria Institute: "On the Organ of Mind," by the Rev. Dr. J. Fisher.
TUESDAY, Jan. 20, 3 p.m. Royal Institution: "The Physiology of Muscle," by Prof. Schüfer.
7.45 p.m. Statistical: "The Strikes of the Past Ten Years," by G. Phillips Bevan.
8 p.m. Civil Engineers: "Fixed and Moveable Weirs," by L. F. Vernon Harcourt; "Moveable Dams in Indian Weirs," by R. B. Buckley.
8 p.m. Colonial Institute: "The National Development of Canada," by J. G. Bourinot.
8.30 p.m. Zoological.
WEDNESDAY, Jan. 21, 7 p.m. Meteorological: Anniversary.
7 p.m. Entomological: Anniversary.
8 p.m. Society of Arts: "Domestic Poisons," by H. Carr.
8 p.m. Geological: "On the Genus *Pleuracanthus*, Agass., by J. W. Davis; "On the Schistose Volcanic Rocks occurring on the West of Dartmoor," by F. Rutley; "On Mammalian Remains and Tree-trunks in Quaternary Sands at Reading," by E. B. Poulton.
8 p.m. Archaeological Association: "Ancient Jade Instruments," by H. W. Coppe; "Ancient and Unpublished Documents," by W. de Grey Birch.
THURSDAY, Jan. 22, 3 p.m. Royal Institution: "Modern Architecture since the Renaissance," by H. H. Statham.
7 p.m. London Institution: "The 100,000th of a Second," by W. E. Ayrton.
8 p.m. Royal Academy: "Architecture governed by Technical Principles," by E. M. Barry.
8 p.m. Society of Arts: "The Teaching of Physics," by Prof. Perry.
8.30 p.m. Royal. Antiquaries.
FRIDAY, Jan. 23, 8 p.m. Quekett.
8 p.m. New Shakespeare Society: "On the Inconsistency of the Time of Shakespeare's Plays," by E. Rose; "Is there a Fifth Day in *Romeo and Juliet*?" by W. J. Rolfe; "There is not a Month between Scenes ii. and iii. of *Julius Caesar*, Act I," by Hermann Linde.
9 p.m. Royal Institution: "Sea and Land in Relation to Geological Time," by Dr. W. B. Carpenter.
SATURDAY, Jan. 24, 3 p.m. Royal Institution: "Coal," by Prof. T. Rupert Jones.
3 p.m. Physical: "On the Theory of Prof. Hughes' Induction Balance," by Dr. O. J. Lodge; "On a Liquid Voltaic Arc," by C. V. Boys; "On a Talking Machine," by J. Faber.
3.45 p.m. Botanic.

SCIENCE.

T. Macci Planti Captivi. With an Introduction, Critical Apparatus, and Explanatory Notes by Edward A. Sonnenschein, M.A., late Scholar of University College, Oxford. (W. Swan Sonnenschein & Allen.)

THIS work is a translation of the edition of the *Captivi* by the well-known scholar, Brix, with additional notes by the English editor. Mr. Sonnenschein's knowledge of German is that of a native, and is a sufficient voucher for the accuracy of the translation. The high reputation of Brix, proved by his various editions and articles on Plautus, cannot fail to recommend this work to English, and, I hope I may add, American, students.

But it would be little to say thus much only of Mr. Sonnenschein's work. He has given for the first time a complete collation of the British Museum MS., well known in England since Wagner's edition of the *Aulularia* as J. This is a MS. ascribed by Mr. E. M. Thompson to the end of the eleventh century, and is therefore nearly equal in antiquity to the famous Codex Vetus (B) of the Vatican. The readings of both MSS. are now presented side by side; the few lines of which A (the Ambrosian) still preserves fragmentary

traces are given when they occur; and occasional readings are quoted from the Ursinianus, as well as other MSS. of less note. As no edition of the *Captivi* hitherto published exhibits an adequate critical apparatus, this may be regarded as the most important contribution which Mr. Sonnenschein has himself made to the study of the play. But he has also given to the world a series of emendations which can hardly fail to excite attention, for they are asserted to be, and it seems that they are, from the hand of Bentley. Mr. Sonnenschein found them in a copy of Pareus in the British Museum (682, b. 10). Many of these have since been made by other scholars, but some of them are quite new, and, whether right or wrong, call for examination. I would mention as interesting specimens the following:—

I. i., 18.—*Canes sumus; quando {res redeunt} venatici quando res redierunt {redierunt} of MSS.*

II. ii., 71.—*Ne patri tam etsi unicus sum esse ere videatur magis for sum decere of MSS.*

II. iii., 71.—*Cave tu mi iratus fuas for cauto michi of MSS.*

IV. i., 12.—*Coniciam in collum pallium, primo ex me hanc rem ipsus audiat for rem ut audiat of MSS.*

IV. ii., 17.—*Vmerus aries, tum genu ad quemque icero, ad terram dabo for adquemque icero of MSS.* In this case Bentley, taking *icero* from Camerarius, rejects the *ut* which he had substituted for *ad*, no doubt forgetting or not noticing that *quemque=quemcumque*; Bentley's emendation has been made since his time independently by Lindemann, and is, I think, right.

IV. ii., 6.—*Laridum atque epulas foveri ferculis ferventibus for ferculis of MSS.*

IV. ii., 82.—*Atque agnum adferri proprium pinguem. Cur? Vi sacrifices for proprium of MSS.* This is a conjecture on which we should be glad to have Mr. Munro's opinion; it seems very tempting, but the word is rare, and Mr. Sonnenschein quotes no instance of a use exactly parallel.

The commentary is, as might be expected, excellent, and rarely leaves anything unexplained. Sometimes, however, we have found it necessary to supplement, occasionally to alter, our views by a reference to Usinger's recent or Lambinus' never superseded, though old, commentary. In a comedy there is generally a good deal the exact force of which strikes different readers differently; and this is, of course, more true where the readings are so often conjectural as in Plautus. But it would be difficult to mention any English edition of the plays from which so much may be learnt as to the language and syntax of Plautus as this, not excepting Dr. Wagner's valuable, but less minute, editions of the *Aulularia*, *Trinummus*, and *Menaechmi*. The *Captivi* has besides a peculiar advantage for school purposes in its moral propriety. The author himself dwells on this in the address which he makes to his audience at the end of the play, *Spectatores, ad pudicos mores facta haec fabulast*. On the other hand, it is thoroughly dramatic, and keeps up the reader's interest to the last, even if we hesitate to accept the verdict of Lessing that it is "das schönste Stück das jemals auf die Bühne gekommen ist."

The present edition is called "preliminary." The editor intends to publish, later, another,

in which Bentley's conjectures on the other plays are added in an Appendix. R. ELLIS.

CURRENT SCIENTIFIC LITERATURE.

Annual Record of Science and Industry for 1878. Edited by Spencer F. Baird. (New York: Harper.) These volumes—an attempt to reproduce on a smaller scale the *Jahresberichte* of the Germans—have now appeared for eight consecutive years, while their predecessor, *The Annual of Scientific Discovery*, was commenced in 1850. The book is very comprehensive, and it furnishes within a space of 700 pages a very useful résumé of the main results of scientific investigation during the year. The astronomy, for which Prof. E. S. Holden is responsible, includes a record of all important discoveries, and passes on to a report of American, and afterwards of European, observatories. The American list comprises no less than forty observatories, many of them, of course, belonging to private individuals. Astronomy is followed by the physics of the earth, or physiography as we now call it. The part relating to vulcanology would be considerably improved next year by a detailed account of some one seismological observatory such as that of Palmieri or of Stefano di Rossi. Physics and chemistry record no very notable discoveries during 1878. Mineralogy, geology, and geography follow in succession; a section is given to microscopy; and the biological sciences occupy about a sixth of the book. Agriculture and rural economy are discussed with considerable minuteness by Prof. W. O. Atwater, and some useful industrial statistics conclude the volume. Although many omissions must occur in a work of such considerable scope, the principle of entrusting each particular section to an expert is carried out so fully that the book affords a very fair insight into the state and progress of science. The continued references to scientific journals are also a notable and useful feature.

Mittheilungen aus dem k. Zoologischen Museum zu Dresden. 3tes Hft. (Dresden: Baensch.) This finely illustrated work is edited by the indefatigable Dr. A. B. Meyer, the explorer of New Guinea, and now the Curator of the Dresden Zoological Museum. The present part contains an account of a new form of glass-fronted case for museums, with the bodies and all the fittings made of iron, designed by Dr. Meyer. Plates are given showing the details of structure, and we recommend the study of them to curators of our museums at home. There is further a paper on the dragon-flies of New Guinea by M. E. de Selys Longchamps, and a paper containing a series of descriptions and measurements of the ethnological skeletons and skulls in the Dresden Museum by Drs. Meyer and E. Tügel. The next paper is by Mr. R. Bowdler Sharpe, of the British Museum, on the collections of birds made by Dr. Meyer during his expedition to New Guinea and some neighbouring islands, and is illustrated by three coloured plates. A paper by Dr. Th. Kirsch on new wasps in the Dresden collection follows, and the part closes with a long paper by Dr. Meyer on 153 Papuan skulls from New Guinea and the Island of Mysore (Geelvink Bay), forming a continuation of two papers on the same subject which appeared in the two earlier parts of the same publication. The present part of the paper is illustrated with five photographic plates, each of which contains five different views of each of five different skulls, so that twenty-five skulls in all are portrayed. The photographic method leaves nothing to be desired. This exhaustive treatise of Dr. Meyer's is to be further continued in the next part of the series.

NOTES OF TRAVEL.

THE results of the Dutch scientific exploration of Sumatra are to be published in four volumes, the first of which will contain an Introduction by Col. Versteeg, the originator of the expedition, and a succinct account of the journey, accompanied by illustrations. The second will be devoted to a geographical description of the country, its meteorology, geology, and natural history; there will be sixteen maps to illustrate this volume. The ethnographical and linguistic information gathered by the expedition will be comprised in the third volume; while the fourth will be wholly taken up with natural history, and more particularly zoology. This great work is being prepared by the members of the expedition, with the assistance of Messrs. Hasfelt, Snelleman, and Veth.

MR. HENRY VON SIEBOLD has lately issued in Japan a volume of notes on Japanese archaeology, illustrated by twelve large photographs.

THE publication of a bi-monthly magazine is to be commenced at once at Malta, under the title of *Rivista Geografica Internazionale*.

News has lately been received of Dr. Otto Finsch's expedition to the little-known islands of the North Pacific, previously referred to in the ACADEMY, vol. xv., p. 302. The expedition has been undertaken with the view mainly of studying the natural history and ethnography of certain groups, and Dr. Finsch accordingly commenced his labours in the Sandwich Islands, whence at the end of last August he arrived at Bonham Island, one of the Marshall Islands, the most easterly archipelago of Micronesia. This island Dr. Finsch finds well fitted for the pursuit of his ethnographical studies, as it is visited by people from various islands in the neighbouring groups.

THE French Geographical Society are about to consider the question of adopting some uniform system of orthography for geographical publications.

THE search for gold is being somewhat actively carried on in Queensland just now. An expedition has recently started across the interior to Cape York peninsula to prospect for gold in that region, and it is also stated that gold has been found at the Eastern River near Copperfield.

THE Church Missionary Society have received news that the *Henry Venn* has returned from the expedition up the Benue branch of the Niger to which we referred on November 8. Fifty-one days after starting, the little steamer appears to have reached Yola, a place which, though marked on some maps, has never before been visited by Europeans; it is said to be nearly 500 miles east of Lokoja, at the confluence with the Niger. As the water in the Benue was falling, the *Henry Venn* was only taken about forty miles higher up to some rocks, which were named the Henry Venn Rocks. These lie opposite to a town, named Garawa, in about 9° 30' lat., 13° 30' long., and were reached on September 4. From this point a small launch was taken a few miles farther on, presumably only for surveying and sounding purposes. The banks of the river are stated to be thickly populated, a good-sized town being seen about every mile for a long distance. The farthest point reached by this expedition is said to be some 800 miles from the sea.

THE question of the Trans-Sahara Railway is being actively taken up by the French Government, and we learn that it is in contemplation to organise no less than four expeditions for the exploration of the unknown regions which will have to be traversed by it. Of these, three will start from Algiers, one of which will be under the orders of Col. Flatters, while the fourth will make for Timbuktu from

the west coast under M. Paul Soleillet, who has already done good service by his explorations in that quarter.

COUNT BÉTA SZCZÉNYI, in a report to the Hungarian Academy of Science, dated Si-ning, August 10, 1879, describes several excursions in the neighbourhood of that town. Among other places, he visited the south-eastern portion of the Kuku-nor, where a broad shallow river, the Pas-then-ho, enters that lake. The mountains in its neighbourhood rise to a height of 14,500 feet. He also visited the Lama monastery of Kumbum, with its wondrous tree, a syringa, bearing white blossoms, and the Hoang Lake to the north-west of Si-ning. He now proposes to proceed to Tibet by way of Sze-chuen, a route recommended to him by the Chinese authorities.

DR. JUNKER has returned to Africa, his object being to reach the Monbuttu country, to the south of the Welle. Herr Slatin, an Austrian traveller, arrived in September last at Dara in Dar Fur, and was then making preparations for a journey to the copper mines of Hofrat el Nahas. Dr. Lenz, who travels on behalf of the German African Association, has, by this time, probably left Fez for Taflet.

AFTER a lapse of two months the Royal Geographical Society have again received news of their East African Expedition, which, under Mr. Thomson, Mr. Keith Johnston's successor, reached the north end of Lake Nyassa, six miles east of Mbungu, on September 22. Though Mr. Thomson's letter, read on Monday evening, is brief, it contains some interesting geographical information. From S. lat. 8° 50', it appears, the country N.N.E. of the lake suddenly rises from about 3,500 feet above the sea-level to 7,000 feet, and a few miles farther south to between 8,000 and 9,000 feet. This, Mr. Thomson considers, represents the general level of an old plateau, which is now cut up by numerous streams into deep narrow valleys. The highest point reached by the expedition was 8,116 feet, and no conspicuous mountain was seen. Mr. Thomson's observations dispose of the Konde mountains as a range from 12,000 to 14,000 feet high, as previously reported. What other travellers have seen from the lake has, no doubt, been the side of the plateau mentioned above. Mr. Thomson reports that the expedition had arrived at Lake Nyassa in excellent condition, and that he intended to leave for Lake Tanganyika on September 28. There is every probability, therefore, that he would reach his destination in advance of the party from Livingstonia under Mr. James Stewart, C.E.

SCIENCE NOTES.

The Fossil Birds of India.—Mr. William Davies, of the British Museum, has examined some avian remains from the Tertiary deposits of the Siwalik Hills, which were presented to the museum many years ago by Colonel Sir Proby Cautley. Mr. Lydekker, of the Geological Survey of India, has also lately published some observations on the remains of birds from the same deposits. It is clear that during the Upper Miocene or Lower Pliocene period there must have existed side by side, in the plains of India, two distinct forms of struthoid birds, representatives of which are now found in widely separated areas—namely, the ostrich in Africa and the emeu in Australia. From Mr. Davies's studies it would appear that a third species of the struthoid type, but of undetermined genus, may have been contemporaneous with these Indian ostriches and emeus. A new fossil species of pelican is described by Mr. Davies as *Pelicanus Cautleyi*, and another bird, probably also a pelican, is named *P. Siwalensis*. Mr. Davies's paper appears in the current number of the *Geological Magazine*.

The Meteorology of Western Tibet.—During the late Mr. Shaw's expedition to Yarkand very careful observations were taken by Dr. Scully, especially on the return journey. These have now been discussed by Mr. Blanford, and the results afford some very valuable data as to the daily march of meteorological elements, particularly of pressure, at great heights. The paper appears among the Indian Meteorological Memoirs.

Rainfall in the Alps.—In the Austrian *Zeitschrift* for July Prof. Raulin gives an elaborate paper on the distribution of rain in the Alps from Vienna to Marseilles. This discussion of the facts is of the highest value, as it is based on the observations at about 250 stations, which are given in full monthly means.

Climate of Brazil.—In the Austrian *Zeitschrift* for June Dr. Hann gives a notice of a paper on the climate of Pernambuco by Dr. Bélinger, who has recently observed there for rather over a year. He gives a summary of the results of all the older series of observations which he has been able to discover. In our present condition of ignorance as to the climate of South America this paper is very useful; but Dr. Bélinger's own results as to temperature are not of much value, for his thermometers were suspended in a large airy hall with its windows open! This, however, does not affect his statements as to the physical geography of the country.

Climate of Norway.—In Schubeler's *Væddivet in Norge* Prof. Mohu has published an essay on the climate of the country, which is, unfortunately for most English readers, in Norsk. It is copiously illustrated by several charts for temperature and rainfall, and for the depth, and temperature in depth, of the sea between Norway and Iceland, as determined by the Norwegian Deep Sea Expeditions.

Meteorology of Germany.—The second number of the general returns for Germany has appeared at Leipzig; it is for the year 1877, and, like its predecessor, only contains reports for seventeen stations. Bavaria only began regular observations in connexion with the system in 1879, and Prussia has not really got its organisation in working order yet.

It is stated that the Japanese Government propose to undertake a geological survey of the whole of Japan.

THE frequent shocks of earthquake which have been experienced of late in Switzerland and along the Rhine have led the Swiss Naturforschende Gesellschaft to appoint a special "Earthquake Committee." It was at the wish of this committee that Prof. A. Heim, of Hottingen, Zürich, compiled his essay on the "Observation of Earthquakes," which the Alpine Club has promised to distribute to all its members. Every person in Switzerland, the Black Forest, or Savoy who is made aware of a shock of earthquake is requested to communicate with the local secretaries of the committee. The following are the names of the secretaries:—Prof. Heim for Graubünden, St. Gallen, Appenzell, Glarus, Uri, and Zürich; Prof. Amster-Lasson for the Black Forest, the Hohgau, Schaffhausen, and Thurgau; Herr B. Billwiler, Chief of the Meteorological Bureau in Zürich, for Luzern, Zug, Schwyz, Unterwalden, and Ticino; Prof. Forster, of the Observatorium in Bern, for Bern and Freiburg; Prof. Soret, of Geneva, for Geneva, Savoy, and the neighbourhood; Prof. Hagenbach-Bischoff for Basel, Solothurn, and Aargau; Prof. Forel, of Morges, for Vaud, Valais, and Neuchâtel. The shock of earthquake on December 30 last was felt throughout Central and Western Switzerland.

PHILOLOGY NOTES.

PROF. FRIEDRICH MÜLLER'S *Allgemeine Ethnographie*, which has just appeared in a second edition, is one of the standard works on ethnology; and, though it is not such attractive reading as Peschel's *Völkerkunde*, its author has succeeded in bringing together, in a comparatively narrow compass, a great number of interesting and instructive facts. What gives to his work a peculiar advantage over all its predecessors and contemporaries is its treatment of the linguistic part of ethnology, and we are glad to get from the learned linguist a *résumé* of his views regarding the classification of languages, as we possess as yet only instalments of his large work on the elements of the science of language.

THE third volume of Prof. Weber's *Indische Streifen* (Trübner) contains the reviews on Indian subjects which that distinguished professor has contributed from 1869 to 1878 to the *Literarisches Central-Blatt* and the *Jenae Literatur-Zeitung*. We find here, in short articles written *currente calamo*, the first impressions produced by the works discussed on a mind singularly eager to welcome all new contributions, and generous to all real work, while entirely outspoken concerning any deviations from the sound scholarly standpoint. With a few exceptions, the 128 books reviewed include all the works of any importance which have appeared either in Europe or in India and have dealt with Indian philology, history, or religion; and the whole volume will be full of instruction to the increasing number of those interested in such subjects. It is also peculiarly attractive from the freshness of almost youthful enthusiasm evident on every page, and in such striking contrast to the deep and varied learning which shows how many years of earnest labour Prof. Weber has devoted to his favourite study. It is to be regretted that the same vigour tinged sometimes with bitterness his differences with other scholars; but it is part, after all, of the quickness both of thought and of productive activity which has made the veteran professor's influence so full of fruit. The volume closes with most full and valuable indexes to the contents of all the three volumes of *Indische Streifen* now published.

THE *Nirayāvalīyā Suttam*, by Dr. S. Warren (Amsterdam: Johannes Müller), is the text, in Jain Prakrit, with notes and glossary, of five Jain *Upangas*, forming the above Sutta, and containing a legend of Bimbisāra and Ajātasattu, a Jātaka story told by Mahāvīra, and several short *avadānas* or legends of Jain Saints. Dr. Warren has not ventured on a translation, and confesses that he has not been able to understand all the text, which he edits, curiously enough, in Devanāgarī characters, while the glossary is in the Roman type adopted by other European editors of Jain works. The paucity of Jain texts compels us to welcome any new one, carefully edited, as this is, from four MSS. The work would, however, have been better delayed till it could have been published in a more complete state; and Dr. Warren's previous work, *De Jainas*, leads to the hope that the next contribution from him may be of a more useful and enduring kind than the present one.

Analyse de la Langue albanaise. By L. Benlœw. (Paris: Maisonneuve.) The study of Albanian is at length attracting the attention it deserves. We lately noticed the learned and exhaustive volume of M. Dozon on the Albanian grammar and vocabulary, and we now have a new volume on the same subject by Prof. Benlœw. Everything that Prof. Benlœw writes is worthy of attention, but we fail to be any more convinced by the present book of the

truth of his main thesis than we were by his previous work, *La Grèce avant les Grecs*. His own analysis of the language goes against his assertion that "Albanian is not an Indo-European language in the strict sense of the word;" and it seems to us a violation of the scientific method to compare modern Albanian, whose records do not reach back much beyond three centuries, with the wholly unknown language or languages of the ubiquitous and semi-mythical Pelasgians. But even his Pelasgian theory is plausible by the side of another theory now added to it, which brings the Albanians of Europe from the Albania of the Caucasus. The resemblances between a few local names which M. Benlœw urges in support of this new theory might be made to prove anything, and the precarious character of them may be judged of from the fact that *Elymaia*, which he compares with the Elymeia of Macedonia, is shown by the cuneiform inscriptions to be the Semitic *elamu* ("high"), a term never used by the inhabitants of the country itself. The first Appendix, on the influence which Albanian has exerted upon the dialects of modern Greece, will be read with much interest. We think, however, that some of the references to the Tsakonian dialect will be modified by Dr. Deffner's forthcoming grammar of the dialect, though Dr. Deffner also would do well to make himself acquainted with M. Benlœw's researches in this obscure subject.

PROF. ALBRECHT WEBER contributes to Trübner's *Record* an obituary of the late Prof. F. Anton von Schiefner, who died at St. Petersburg on November 16. He was, writes Prof. Weber,

"a distinguished scholar of most various attainments. His speciality, however, was Tibetan, and more particularly the investigation of Buddhist legends of Indian and Occidental origin, a collection of which in English will soon be published by Messrs. Trübner and Co. He had, moreover, devoted himself with rare perseverance and disinterestedness to the utilisation and publication of the labours of two scholars whose own restless activity would, without him, have been almost entirely lost to the scientific world—namely, those of the Finnic linguist, Alexander Castrén, and of the Caucasian linguist, Baron von Uslar. One might—*sit venia verbo*—almost say that both men had found in Schiefner their Homer. He edited the labours of Castrén almost wholly from the posthumous papers of that brave and modest man, who, from 1838 to 1849, explored, under the greatest privations, the inhospitable regions of Norway, Lapland, and Siberia, where the tribes of the Finnic race are seated. Castrén's *Reiseerinnerungen und Reiseberichte*, edited by Schiefner, present a vivid picture of the hardships Castrén had to go through, and which finally caused his premature death, in 1852, at the age of thirty-nine. We have lying before us the twelve volumes of his Samoyedan and Tungusian Grammars and Vocabularies, as well as those of the languages of the Buryats, Koibals, Karagasses, Ostyaks, &c.; his ethnological lectures on the Altaic races, and those on Finnic mythology—all worked out by Schiefner's deft hand, and edited by him from 1835 to 1861. In connexion therewith Schiefner also made a German translation of the Finnic national epos *Kalevala*, and also one of the Hero-Sagas of the Minussin Tatars. Schiefner was more advantageously situated in working up the collections of the estimable Caucasian linguist, Major-General von Uslar (1816 to 1873), written in the Russian language, with whom, until the General's death, he was always able to confer directly. While Schiefner's own and entirely independent work on the Thush language (1856), by the accuracy with which a hitherto quite uncultivated and altogether strange department was opened to linguistic investigation, had obtained for the author general appreciation, the united efforts of both scholars have furnished surprising results as regards these highly peculiar languages of the Caucasian mountaineers—the Avars, Abchases, Tchetchenzes, Kasikumüks, Kurines—which by their extraordinary sounds as

well as by their most singular grammatical structure produce so very strange an impression. The personal intercourse with soldiers of Caucasian origin, garrisoned at St. Petersburg, was herein of high importance to Schiefner. His amiable and open manner in personal intercourse, characteristic of the whole man, bore him excellent fruit in this case. Science, and especially the St. Petersburg Academy of Sciences, has by Schiefner's death sustained a heavy, indeed a quite irreparable, loss."

FINE ART.

THE NEW FRONT OF THE CATHEDRAL OF FLORENCE.*

ONE of the most interesting architectural enterprises of the present century undoubtedly is the attempt now in progress to complete the front of the Cathedral of Florence. This noble edifice, first designed by Arnolfo da Cambio, was some years after his death entrusted to Giotto da Bondone, an artist of still greater genius. He was followed by Andrea Pisano, Francesco Talenti, Alberto di Arnolfo, Lorenzo Ghiberti, and Filippo Brunelleschi, who achieved the wonderful cupola, the story of which is one of the most exciting and romantic episodes related in the annals of architecture. Next followed the demolition, in 1587, of its unfinished *façade* in an age of debased art, and thereafter the futile attempts of a number of architects, each of eminence in his time, to design a front worthy of the Cathedral. Their models, remaining to this day in the Office of Works, commemorate the decay of taste and the decline of constructive skill. In 1867 the Florentines again invited a competition of architects, which invitation was responded to by several of capacity and refinement, and, as usual on such occasions, by others of more ambition than ability. The judges selected the worst of these designs, so that it only remained for men of judgment to hope that no funds would be found to carry out a scheme which would have disfigured the famous Santa Maria del Fiore. Among the designs exhibited, the best, no doubt, was that of William Peterman, a Dane. Beautiful as a drawing, it showed careful study and mature comprehension of the spirit of Italian mediæval architecture. Among those by Italian architects were several much better than that selected. The fortunate architect since that time has certainly approached the views illustrated by his rivals, their drawings remaining to this day hung near his own. He has evidently chosen able assistants, by whose aid he prepared and exhibited a much better design than his first one; while no doubt he has studied and made himself familiar with the style of the ancient edifice, for he has now erected about three parts of the new front with a success which will ensure him the confidence and congratulations of his friends, and, it may reasonably be assumed, the approbation of many who, judging by his first drawing, entertained doubts of his taste and ability to carry out so great an enterprise.

Contemporaneously with the building, a new edition of Vasari's *Lives* has been in course of publication, with a rich store of extracts from unpublished documents, arranged by the learned and well-known editor, the Cavaliere Gaetano Milanesi. These documents overthrow not a few of the views usually taken of the history of the Cathedral; and this may be considered a fitting time briefly to notice the most interesting, as well as to make some deductions from these invaluable notes and commentaries. According to Vasari, the foundation-stone was laid on the festival of the birth of the Virgin in 1298; and in the new edition of his *Lives* it is established that Arnolfo died in 1310, twelve years after the commencement of his great

* The Commendatore de Fabris, Architect.

work. Consequently, the usual traditions regarding the extent to which he carried it on fall to the ground, for he had not time to do all that has been assigned to him. Instead of building a portion of the front, his operations ceased before the two western arches of the nave were erected. From the death of Arnolfo to the appointment of Giotto as sole architect and master of works, on April 12, 1334, twenty-four years elapsed; and a glance at the troubles of the Republic during these years will amply account for the delay in proceeding with the Cathedral. Giotto made the design and model of his famous Campanile, which he founded, and, as the last two arches of the nave were not yet erected, he must have been guided in placing his bell-tower where it stands by the drawings and models of Arnolfo then existing in the Office of Works. It is evident that he did not erect any part of the *façade* traditionally attributed to him. Giotto died in 1336-7, and erected only the first stage of the Campanile, including the two ranges of bas-reliefs, and, I venture to suggest, the string course, or rather cornice, above them, for all this is obviously the work of one mind. He was succeeded by Andrea Pisano, who after a time was dismissed, his work being unsatisfactory. I have not been able to find the date of this event through a misprint in the notes; but it was probably within a brief period, as an attentive study of the second stage of the tower shows a less happy disposition of the coloured marbles, and less taste and firmness in the mouldings. Andrea was superseded by Francesco Talenti, who, in 1351, had carried the tower up to the great upper windows. The beauty of the workmanship shows him to have been a great master; and it is reasonable to suppose, in spite of the usages of the time among architects, that he adhered with fidelity to the model of Giotto, although it is not improbable that he is entitled to be considered the author of parts of the details, for it is not likely that Giotto left many working drawings, considering the very short period during which he was architect. The idea that the Campanile was proceeded with by Taddeo Gaddi is effectually disposed of by Signor Milanese, and it is evident that this artist never was an architect at all. Francesco Talenti appears to have added the two western arches of the nave and the two awkwardly placed doors, as well as the four false flank windows on each side, represented by two false ones inside; and, as may be observed, he altered the design of the flanks. In 1359 Alberto di Arnolfo was architect, and in 1360 he resumed the works, and the edifice was vaulted in 1364. A singularly interesting document establishes that in 1366 what may be called a committee, consisting of six painters and certain master builders and goldsmiths, prepared models, showing the arrangement of the coloured marbles, the additions made structurally, and the sculptured ornaments of the external decoration. What would be said now if goldsmiths were called in to design the sculptured ornaments of any building? That in the fourteenth century these artists were eminently capable of making such designs is sufficiently evident if we study the ornament of the Cathedral, while a rare delicacy and refinement is accounted for. Space will not allow me to proceed further with this analysis of the new lights thrown on the history of the noble Cathedral of Florence; the notes appended to the story of the rivalry between Lorenzo Ghiberti and Filippo Brunelleschi are interesting, but do not add much to our knowledge.

The success which has so far attended the great Florentine enterprise might suggest that the history of its beginning were best passed over in silence; but, on the other hand, an act of injustice was done to more than one man of genius, and it is impossible not to sympathise with their

disappointment in being deprived of honours fairly won. I have therefore referred to this part of the history in token of respect for the unsuccessful competitors, victims of an obviously partial judgment. In 1860 King Victor Emanuel laid the foundation-stone. In 1875 the admirable scaffolding was erected preparatory to the building of the new rubble front on a foundation carried to a depth of twenty-three English feet. In two years the rubble front was completed, with a solidity and excellence of execution which excited universal admiration. The marble basement of the front was laid the entire length, the two principal buttresses to the south were carried up to the apex of the tabernacles, and the whole of the end of the northern nave has been erected with marvellous celerity. It consists of Seravezza white marble, of red marble of Montiere, and green marble of Prato. It is not easy to convey an idea of a design by description. There are two solid square buttresses on each side the front of the aisle carefully copied from those of the older portions of the flanks of the church; they are pannelled in stories in the same manner as the old work, with the addition of rich tabernacles in their fronts, inspired by those of Or San Michele, the interiors being coloured with mosaics, and each containing a sitting figure of an Evangelist. These buttresses are crowned with the magnificent corbelled cornice and quatrefoiled balustrade of the rest of the Church. Between the buttresses is the new decorated doorway, which is as rich in ornament as the well-known old northern doorway by Nanni d' Antonio di Banco, who died in 1421. Above it and within the arch is an admirable picture by Prof. Cassioli, which, however, is not designed with that attention to architectural conditions so much to be desired. Over the well-proportioned gable of the door, is a rose window, and above it are three niches of the richest design, containing erect statues, by Profs. Passaglia, Bortone, and Paganucci. Whether above these the architect will carry out his first idea of a false gable or not remains to be seen. The coloured marbles are introduced with artist-like skill, the admirably executed ornamental carving is imitated from that of the older part of the Cathedral or of the Campanile, and the general effect of the whole is highly satisfactory. Should there be any inclination to criticise the proportions, it must be remembered that these were fixed by the architect's predecessors; many of the details, such as the string courses, smaller cornices, sinkings and mouldings of the panels, have the characteristic defects of Italian Gothic, being flat, meagre, and devoid of the invention and power observable in northern mediæval architecture, and some of the ornaments have no apparent constructive *raison d'être*; but the same faults characterise the old work of Giotto and his successors, due, no doubt, to their instincts as painters. The cost of this magnificent work does not exceed 320,000 lire, or about £12,500 sterling, including every outlay. This wonderfully moderate sum reflects the highest honour on the architect and on all concerned. The natural intelligence of the workmen, their zeal and steady conduct, their self-imposed study, have made them all artists. The whole work has been executed by the usual marble cutters of the Office of Works, under the headship of Signor Marinelli, master carver; under him the whole of the beautiful carving has been cut by the men with no demand for increased wages as they gained in skill. The story is one which resembles in its spirit and character, and in its results, the religious devotion which prevailed in the Middle Ages. The sculptors of the statues have given their labour, the materials only having been paid for.

Somewhat more than two-thirds of the *façade* remains to be finished in marble. I observe two English names among the donors, both

Protestants. It is possible that funds may now fall short, especially during a period of almost unexampled distress. I venture to suggest that wealthy English Catholics, who are very numerous, might assist in this great work. In what has been done they have evidence of the skill of the architect, of his unparalleled economy, of the devoted spirit of the admirable workmen; and if they advance money they may feel certain that it will be well employed.

There remain a few words which I think ought to be said. I have in England and in Italy publicly objected to the building of rose windows in front of the painted glass of Lorenzo Ghiberti and Niccolò de Piero Dellamagna, designed on a very different principle. The architect replied that the radiating mullions would not darken the painted glass. I had observed the effect with the sun in the west, and had seen their shadows on the glass, and, besides, rose windows as mere screens appeared to me objectionable, while I felt that no work, especially of Ghiberti, should thus be obscured. The first rose window is finished, and I am bound to say that it does not in the least affect the glass—which has been carefully cleaned—during most hours of the day. When the sun is in the west it must obscure the window, but we all know that during part of every day painted windows are variously affected by the position of the sun. In the face of the architect's great merits, I will not repeat my other objections, for it is a pleasanter task to dwell upon his success.

CHARLES HEATH WILSON.

OLD MASTERS AT BURLINGTON HOUSE.

[Second Article.]

A FEW examples of the early schools of Italy have been arranged in the fifth gallery, where are also to be found some quaint specimens of religious art, ascribed by their owner, Mr. J. C. Robinson, to the Early-Castilian school. Of the works included in this latter class, it may be said generally that they exhibit in the crudest form many of the familiar characteristics of the primitive style of Flanders. The *Virgin and Child with Two Angels* (244) is the only one of this series which can be said to possess any serious claim to rank as a work of art. Thoroughly Flemish, alike in the type of the faces and in the manner of the painting, it is marked by a tenderness of religious sentiment and a fineness of execution which are conspicuously absent in the other examples attributed to the Castilian school. The large picture of *The Last Judgment* (245) is indeed in every respect a barbarous production, devoid of imagination, and unsupported by any kind of technical power; while in the panel representing the *Resurrection* (248) the traditional treatment of the subject has been travestied by some unlearned and incompetent workman. Mr. Robinson has doubtless good reason for associating these unpromising essays with the early history of Spanish art; but even if he is right in his conclusion, it can only serve to show that the artists of Spain were at this time working in a purely imitative spirit, and with the most imperfect means of expression. A triptych with the *Passion* (247), ascribed to the Early-Aragonese school, has a higher interest, as showing a more distinct mode of invention.

It is, however, a relief to turn from these unlovely examples of a barbarous style, and to take refuge even in the least noticeable of the few works that bear testimony to the early progress of Italian painting. The four panels in illustration of Boccaccio were formerly in Mr. Barker's collection, and are now lent by Mr. Leyland. They have been carefully cleaned since they were last exposed to public view; but it may be doubted whether they can be said to have improved in the process. Or perhaps it would be more just to say that, with the better

opportunity which is now afforded of examining them closely, the works themselves fail to sustain the original impression. In spite of the occasional beauty of the design and the poetical charm of the landscape backgrounds, it is impossible to feel that the work, as a whole, is quite worthy of the master to whom it is assigned. The colouring in particular is often curiously at variance with Botticelli's usual manner. Nor do the numerous figures display the kind of power in expressing the imaginative truth of the subject which we have a right to expect as the unflinching accompaniment of his art. No painter knew better how to weave a legend into the forms appropriate to pictorial design so as to make even the smallest detail of his work necessary and helpful to his purpose, and the paintings before us, therefore, suggest the possibility that the master's scheme may here have been carried out by other and inferior hands. No doubt of this sort disturbs the enjoyment of the very beautiful example of Piero della Francesca (223) lent by Christ Church, Oxford. This, indeed, is one of the gems of the collection, and the Academy has done good service in making its existence and its merits more widely known. As is the case with nearly all the extant examples of the master, the colouring in several places has flown and changed. The flesh tints have lost freshness and gradation and have sunk to an equal pallor of tone, and the greens have everywhere darkened almost to blackness. But these injuries are not so grave as to obscure the beauty of the general scheme of colouring, nor do they at all affect the influence of the design, wherein the individual qualities of the painter's art are most decisively expressed. An extraordinary simplicity in the choice of attitude, combined with almost classic reserve in the play of gesture, is the distinctive mark of Piero della Francesca's invention. His pictures at the first glance have the impression of a scene taken without selection from actual life, and yet with this quality of directness and reality there is associated the highest power of poetical suggestiveness. In regard to several other examples of Early-Italian work here exhibited, it is possible to do full justice to the beauty of the painting without feeling the same absolute confidence in the correctness of the authorship assumed in the catalogue. The admirable head lent by Mr. Cook (214) may or may not be by Antonello da Messina, but it is an unquestionable and beautiful specimen of the style to which it belongs. As much may be said of the portrait of *A Youth* (233) lent by Mr. Austen, and associated with the name of Raphael. In this case, indeed, as in that of the two designs ascribed to Signorelli, the owner has himself invited discussion by placing a mark of interrogation after the artist's name. It may, perhaps, have occurred to him, as it must occur to others, that the manner of execution in the portrait partly suggests the influence and teaching of the Milanese school, and that the mingled effects of light and colour are not such as are familiar to us in Raphael's practice. However this may be, the picture itself is equally impressive, and those who have not accustomed themselves to trust merely to names will value at their true worth the delicate perception of character and the extraordinary refinement of workmanship which it undoubtedly displays. No hesitation is shown in claiming Mantegna as the author of the small *Virgin and Child* (220) contributed by Mr. Butler; and yet in this case there is but little ground of assurance, for intrinsically the picture falls far below the standard of the great Paduan. Like the *Virgin and Child* (225) ascribed to Leonardo da Vinci, the picture bears stronger evidence of the manner of a school than of the individual power of a great master; and this is also true of *St. Sebastian* (241), where it is possible to detect

much of the style without the strength of Signorelli.

Later Italian art is even more sparingly represented. On the west wall of the large gallery we find a bad specimen of Guido's feeble invention occupying a place of honour; and here, too, are hung a *Magdalen* (99), ascribed to Veronese, and a full-length portrait, said to be of Michelangelo, and assumed to be the work of Sebastian del Piombo. A much nobler example of Italian portraiture is presented in the head of Paolo Paruta (110) by Tintoret, and again in the bust of a philosopher (121) assigned to Moroni; while the claims of Italian landscape are fairly sustained by the *View in Rome* (111) from the hand of Canaletto and the large canvas by Salvator Rosa.

J. COMYNS CARR.

OBITUARY.

WE very briefly announced in our last issue the death of Edward William Cooke, who was long an accepted painter of land and sea. Though not a very old man, since he was born only sixty-eight years ago, Mr. Cooke's art had for some time appeared to belong to another generation than ours, and there is probably not very much of it that will make a permanent mark. Though varied in subject, it was constantly similar in character. Often faithful, but wholly prosaic and unimaginative, he had little to charm. It was besides very much without individuality, for, though Mr. Cooke was not consciously a copyist of anyone who had preceded him, he did little that had not been done before. He was more occupied with rendering positive form than the subtleties of atmospheric effect. His colour was apt to be cold, and, though not offensive, was but rarely refined or delicate. But he worked through a fairly long life with exemplary diligence and much accuracy, and by the thoroughness of his labour in the art of landscape taught, by example, an excellent lesson to the practitioners of the slapdash fashion of the day. Of his career there is not very much to be said in detail beyond what is already known to the art public. He came of a family of artists, and was the son of George Cooke and nephew of W. B. Cooke the engravers, both of whom were engaged during the greater part of the first forty years of the present century in reproducing in black and white the drawings of Turner. E. W. Cooke himself received the training of an engraver as well as that of a painter. He displayed his ability while he was yet young, and is stated to have made and etched the drawings of "Old" and "New" London Bridge, published by his father now nearly fifty years since. E. W. Cooke was an exhibitor at the Royal Academy in 1835 and onwards. He was elected an Associate in 1851, and thirteen years afterwards became full academician. His chief themes were coast views and views in open sea, generally in northern latitudes. But he likewise painted scenes of the rock of Gibraltar, and essayed to convey some characteristics of Venice. The modern landscape painter or marine painter travels constantly, and E. W. Cooke had been much abroad. Of late, however, he relaxed in his devotion to the profession of his life, and his work, though always respectable and respected, ceased to attract much attention. We have not very long ago reviewed no less than two volumes of reproductions from his sketches. These appear to have been received by the public of to-day with but scanty favour. But E. W. Cooke was a substantial artist, and an honourable and agreeable man—a chatty companion, and by many rightly accounted a profitable one. Of late he had lived much at his country house in the home counties, and at Groombridge he was buried last Saturday.

WE recorded briefly last month the death of

the Düsseldorf painter, Carl Hübner; but a few more words may be said about this popular German master, whose loss is greatly felt in Düsseldorf art circles. Hübner was born in 1814, and studied painting under Schadow in the Düsseldorf Academy. But he soon emancipated himself from academic teaching, and, setting up a studio of his own, quickly became known as a clever *genre*-painter, whose works always attracted notice and admiration at German exhibitions. Many of them were engraved and lithographed, and the popular character of their subjects contributed to render the artist a great favourite. They mostly deal with the sorrows, joys, and "simple annals of the poor," and are characterised by a certain forcible rendering of the theme, by powerful colouring, and broad execution, which make them effective, though the drawing is often faulty and the style lacking in delicacy and refinement. It is said that one of his works, *The Poacher's Death*, made such an impression on the German mind that it led to the game laws of the country being changed in accordance with the views it set forth. Hübner's art was greatly admired in America; and when the artist paid a visit to the States in 1874 he was most cordially received, artists and amateurs of art combining to show him honour. He was one of the founders of the Düsseldorf Art Union, known as the "Mal-kasten," and indeed was an active and popular member of almost all the art societies and clubs in Düsseldorf. He died December 5, 1879. A good many of his pictures are in American collections.

THE death is likewise announced of Mr. F. S. Cary, son of the translator of Dante, and successor of Sass at the Bloomsbury School of Art; of M. Marcellin de Groiselliez, a pupil of Corot; and of Leo Schöninger, of Munich.

NOTES ON ART AND ARCHAEOLOGY.

THERE has been forwarded to our office the January number of the *Etcher*, which is perhaps up to the mark of its forerunners. The text in itself does not claim any merit. It is merely explanatory. The magazine this month consists of three prints by E. W. Macbeth, Dr. Evershed, and the late Edwin Edwards. Edwin Edwards' contribution is a landscape, with lofty trees to the right. It is probably faithful as to form, but is very hard, and somewhat too obstinately realistic. Dr. Evershed's is a graceful wind of country road. And Mr. Macbeth's—which has the most of subject in it—represents a young woman, of fair comeliness, sitting, weary with watching. The sentiment is tasteful and the illumination good. As usual in Mr. Macbeth's etching, there is not very much of figure-drawing or of figure-modelling, but what there is is by no means unmeritorious, and the type affected by Mr. Macbeth is, we rejoice to add, a healthy one. His women, even if "weary," are never wasted.

WE are informed that Messrs. Dowdeswell and Dowdeswell, the print-sellers, propose to open shortly, at their rooms in Chancery Lane, an exhibition of the works of certain modern etchers, among whom are Dr. Propert and some French etchers either living or deceased.

A FINE chimney-piece of black oak, reproducing the Italian woodwork of the seventeenth century, is to be erected in the Parliament House, Edinburgh, as a memorial of Lord President Hope and Lord Benholme.

WE have received from the "Librairie de L'Art" a portfolio of etchings by Dr. Arthur Evershed. These are entitled, *An Etcher's Rambles—First Series: The Thames*, and they consist of twelve etchings from nature, most of them small, all of them delicate. There are but fifty impressions, and the pleasure of the collector is to be consulted by the destruction

of the plates, so that rarity may be achieved. It is possible, moreover, that the delicate work of Dr. Evershed would not withstand the wear of an extended *tirage*. Dr. Evershed has for some years been known as an etcher. He received, we believe, the education of an artist before he received that of a physician. His etched work has been received with special favour by the *Gazette des Beaux-Arts*, and indeed its elegance—we might almost say its elegant slightness—naturally commends it to French taste. Englishmen may add, as regards this series of prints, that it sketches for us with refined attention to the graces of form many reaches of the river which Londoners know best. Boldness, robustness, and variety of treatment as well as of subject are qualities or advantages which Dr. Evershed—should he continue the practice of the art—may presumably acquire. Indeed, certain of these qualities he has displayed in isolated prints not included in the present collection. He is an artist clearly sensitive to prettiness of form and suavity of composition, his work is naturally tasteful, and an appreciation for refined landscape and for its refined treatment in the art of black and white may, we can well conceive, be cultivated by a knowledge of his etchings. They are dainty sketches on the copper, in which the form of details is a little wanting, and sometimes the sense of construction in houses, big boats, and the like. But, as a last word, the result is agreeable, for the scene has been considered as a whole.

ON November 15 we mentioned the discovery of a colossal marble statue at Gaza. M. Joseph Reinach writes to the *Revue Politique et Littéraire* that it is a *Jupiter*, evidently by an Alexandrian artist of the best period, and suggests that it may be an Alexandrian reproduction of the *Zeus* of Pheidias. This discovery appears to fix the site of the ancient Gaza, which must have been at some distance from the present city, and much nearer the sea. M. Reinach urges the French Government to secure this *chef d'œuvre* for the Louvre.

A SOMEWHAT curious sale is announced to take place in Paris this month. It consists of about 4,000 paintings, drawings, &c., of various descriptions that have been executed by pupils under Government instruction. Among these are, doubtless, many works by well-known painters of the day; but, as none of them are signed, it is difficult to identify them. The Government sells the whole in different lots, so that here is a fine opportunity for those who like to speculate in the probability of being able to acquire some early work by a distinguished master at a small cost.

WE stated last week that an interesting account of San Donato had appeared some time ago in the *Gazette des Beaux-Arts*. It was, however, in *L'Art* that the articles on this magnificent palace and its collections appeared last year. They were written by M. Paul Leroi, who is now continuing them, giving a description in the number for January 4 of some of the beautiful sculpture and ancient wood-carving that is so soon to be dispersed.

In the *Portfolio* this month Mr. J. W. Clark begins his study of Cambridge with a description of the mediaeval town, and the now rich fen-land on the borders of which it was situated. Mr. Clark's "Cambridge" is evidently intended to form a companion volume to Mr. Lang's "Oxford," and is illustrated in like manner by M. Brunet Debaines. The chief artistic worth of this number lies, not in its original etchings, which are somewhat poor, but in the Amand-Durand reproduction of Rembrandt's magnificent portrait of Johannes Wtenbogaert (or Uytenbogaert), the Dutch theologian and remonstrant. It is truly said, in the account given of this

famed work, that "you may look at this face till you forget the etching altogether and believe it lives." Many persons will be likely to possess themselves of the *Portfolio* this month for the sake of this fine reproduction.

THE *Repertorium für Kunstwissenschaft* advances steadily under its new editors—Dr. Janitschek and Dr. Woltmann. The second volume was completed last year, and we now have the first part of a third volume, which opens with a learned and almost exhaustive study of the early Swiss painter Niklaus Manuel von Bern, whom Dr. J. R. Rahn, the writer of the monograph, considers to be, "as an artist, a poet, a statesman, and a reformer, one of the most prominent figures among the representatives of the Renaissance in his time." A review of the latest biographies of Rubens, an account of a Court poet who wrote on artists and art in the time of Leo X., a long *Literaturbericht*, and a full and useful bibliography of works on art published during the last half-year make up the rest of the number.

DR. ALFRED WOLTMANN'S exhaustive *History of Painting* (Leipzig: Seemann) is proceeding steadily, though slowly. We have just received the fifth and sixth parts of this important work, which has now reached its second volume. The history of "Painting under the Renaissance" is the subject of this volume; but, strange to say, it does not begin, as is usually the case in art histories, with the development of the Renaissance in Italy, but enters first on the study of the Renaissance in Flanders and Germany, under which heading is given a history of the van Eycks and their followers, and the German schools of the fifteenth century. It will be seen, therefore, that Dr. Woltmann does not limit the term "Renaissance" simply to the revival of the knowledge of antiquity which had such a wonderful influence over the arts in Italy, but extends it to the whole culture of the fifteenth and sixteenth centuries as seen in Northern countries as well as Southern. A large number of excellent wood engravings illustrate the text, many of them being of works that we do not remember ever before to have seen engraved.

TRÜBNER'S *Record* calls attention to a most important national work on the coinage of Japan, entitled *Dai Nihon Kaneshi*, "a History of the Coinage of Japan," from the time of the Emperor Jingō Kōga (201-269 A.D.) to the eighth year of the reign of the Emperor Meichi (1876), by Yoshida. This work consists of thirty-two volumes octavo, and appeared in 1877. It contains a history, not only of the coins issued by Imperial authority, but also of those introduced into the empire from Corea and elsewhere. The illustrations, which are numerous and finely executed in colours, represent specimens of the various coins which have from time to time been officially issued, as well as the different processes employed in the native mint. The last six volumes are devoted to the history of the paper currency from 1868 to 1876.

VERDI has composed a *Pater Noster* and an *Ave Maria* to words of Dante's. The composer has announced his willingness to allow these works to be performed first in Milan, and has added that if the proceeds of this first performance be devoted to a charity he is willing to conduct on the occasion. It has, therefore, been decided to perform the works in the Scala at the close of the Carnival on behalf of needy musicians.

THE competition that was held lately in Paris for an allegorical bust of the Republic produced such unsatisfactory results that no prize was awarded. The Municipal Council will probably open a fresh competition.

THE STAGE.

THEATRICAL PUBLICATIONS.

LADY POLLOCK and Mr. Walter Pollock have made a useful and welcome addition to the little series called "The Art at Home Series," published by Messrs. Macmillan. Their subject is *Amateur Theatricals*, and in treating this theme they are as chatty as Mr. Loftie and as business-like as the Miss Garretts. The book is exceedingly brief—there are only about seventy pages, and these are not written with great terseness of style; but the value of a book of counsel does not depend on the amount of "matter" it contains, nor on the amount of advice, but on the quality of the advice and the taste with which it is offered. In this case the quality is excellent and the taste unexceptionable. Slight as the book is it will be really useful to the beginner in amateur acting. To the practised person it does not profess to be addressed, yet the most practised person may find here hints that will remind him of his business. With regard to utterance, beginners may learn with profit the general rule, "never to drop the voice at the end of the sentence, but rather slightly to raise it;" while more accustomed actors, too much wont to bring upon the drawing-room platform or drawing-room carpet the devices of the professional stage, may bear to be reminded that "what will produce a good effect on the stage will look shabby in a drawing-room." We are much at one with the writers of this little book in regard to the simplicity with which things should be done.

"If a regular stage and scenery are put up the house becomes uninhabitable for days before the performance and days afterwards. Carpenters hammer from morning to night; rehearsals proceed with difficulty, and everything is turned out of its usual place, to say nothing of the damage done to the house; and after all this agitation the imitation of a real stage may probably be at best but a poor one. The more amateurish the scenery is the less will the audience expect, and the more easily it will be satisfied."

Only here and there is the slightness of the book a disappointment, as where it is written—

"The greatest mistake an amateur can make is to imitate the characteristics of any public performer, not only because direct imitation is a sterile thing, but because amateur dramatic art is different in its essence from professional art. The same sharp effects cannot be made and should not be attempted."

The first proposition here put forward is obviously true: the advice commends itself to everyone of taste; but we should have liked some further development and explanation of the remark that "the same sharp effects cannot be made." We do not understand why, and we even doubt whether, whatever might be the explanation, the statement could be accepted without great qualification. But in the statement so briefly put forth there is involved a very interesting and highly important question. It should surely have been treated with some fullness; as it is, we are left to draw our own deductions from it. The book, nevertheless—as has been sufficiently indicated—is a very acceptable one, written with sympathetic intelligence, and having no sins to answer for but the sins of omission. Except for the frontispiece, which suggests but a doleful order of Comedy, Miss Kate Greenaway's several designs which accompany the text rather than illustrate it would all be good. "Going On" is prettily suggestive of the slow and measured entrance which anticipates a "reception." And we commend, as a wholesome corrective to managers and artists preoccupied with preparations for scenic splendours, the cut that represents the stage of Shakspeare. This, of course, is not Miss Greenaway's; it is from an old print.

M. FRANCISQUE SARCEY is a critic whom success has not improved. He permits himself from time to time airs of infallibility, and can be as frankly uncourteous as a spoilt child. Indeed, he is the spoilt child of a certain section of the Parisian public. But, at the same time, his judgment is much oftener sound than unsound; he has not only the knowledge, but the necessary instinct—the *flair*—in matters theatrical, and he continues to do what very little of the stage criticism of the day ever attempts to do—to lead instead of to represent public opinion. Yet in reality he is fairly representative. A political exile, living temporarily at Brussels, was asked what things sent to him from Paris brought him, as it were, nearest to the Boulevard. He answered, two things, and we forget what the first was, but the second was the *feuilleton* of Sarcey. M. Sarcey represents the best opinion of the day when he writes as he does in the current number of *Comédiens et Comédiennes* (Paris: Jouaust) in praise of Mlle. Blanche Pierson. Blanche Pierson's first success was not the success of an artist. It was a *succès de jolie femme*. And this has caused too many people to ignore or under-rate her recent and present merits as an artist. M. Sarcey—very wisely, as we think—ranks her high among sympathetic artists to whom only genius is wanting. Mlle. Pierson has grace and intelligence in a high degree, and her gentleness and warmth have at times enabled her to approach the effects of genius. Lalauze's etching of her in this present number of M. Sarcey's series is a pretty little work, though not a very good likeness. It manages, however, to suggest that beauty of "decent and gracious motion" which, unlike some other beauties, is able to survive a good many years of varied life and effort.

We have received the new edition of the *Dramatic List*, by C. E. Pascoe (David Bogue). It is cheap and portable, and, moreover, it is fuller and in many ways better than the earlier and dearer publication. It is now a sort of Clergy List or Medical Directory for the profession of the theatre. No honour is implied by mention in it, but a useful service is rendered by it to the actor and the manager, and in some cases to the public, where the accounts of popular favourites are particularly full. But the book itself makes no pretension to be critical, and we cannot honestly say that the wisest discretion has been exercised in the choice of criticisms quoted. Many of them, of course, are from leading journals, and all from journals of wide circulation. But sometimes they are mere puffs. There is little of interesting or careful analysis of the parts played by the players, and some of the most independent and plain-spoken and pungent criticism—such criticism, for instance, as now appears in the *World*—is habitually ignored. But the extracts given no doubt fairly represent the popular estimate of the performer, and this is possibly all that the book is intended to convey.

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